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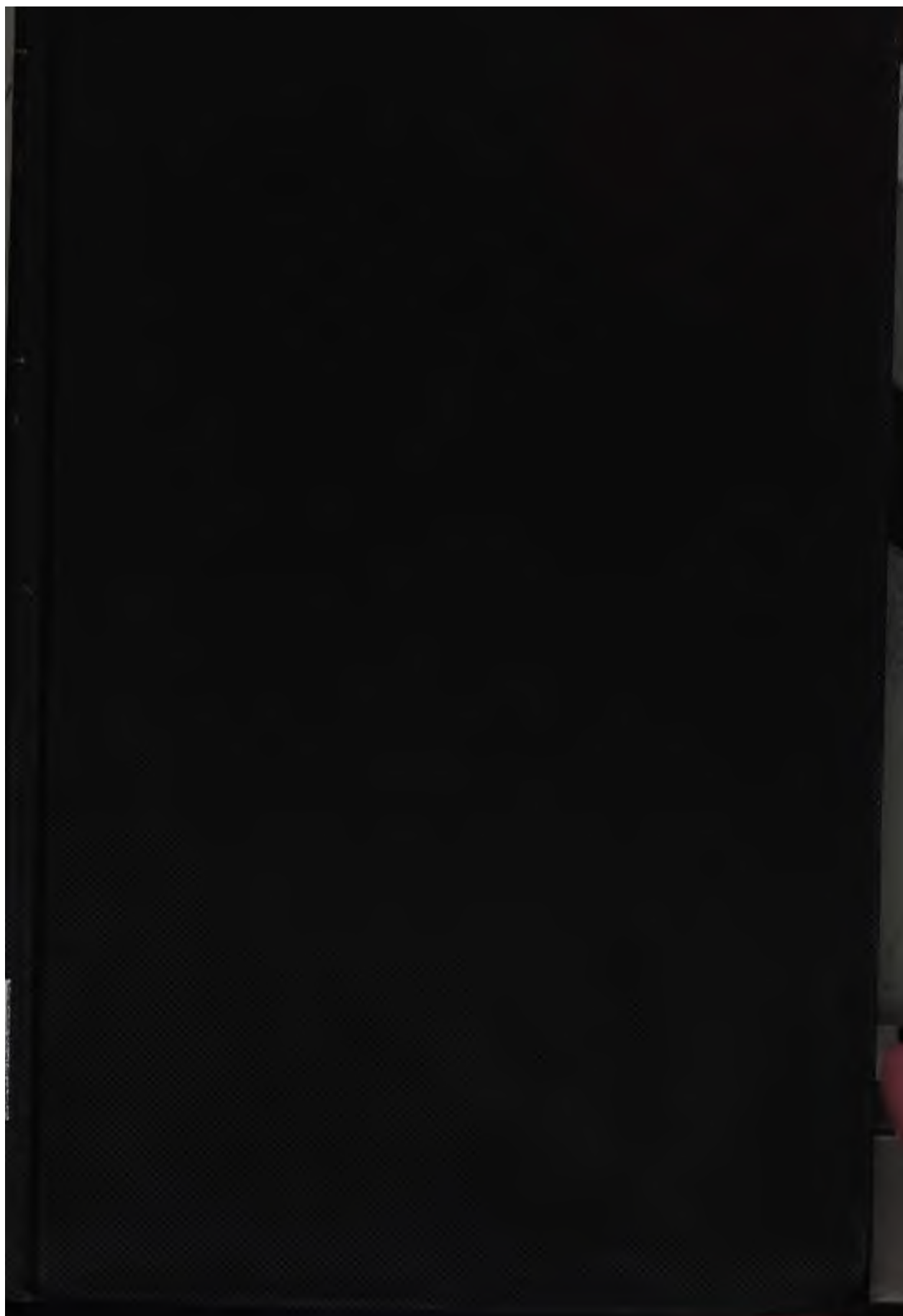
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# JOURNAL

OF THE

## AMERICAN ORIENTAL SOCIETY.

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*Syrian Songs, Proverbs, and Stories; collected, translated, and annotated.*—By HENRY MINOR HUXLEY, Harvard University, Cambridge, Mass.

### INTRODUCTION.

DURING the summer of 1900, while living in Bḥamdūn, a small village of the Lebanon, to the east of Beirūt, I collected a number of songs and proverbs typical of the locality. My Arabic teacher, Sitt Rāḥīl Jōrjis Tābit, first obtained these from the Christian natives, and then, at her dictation, I wrote them in the dialect of the region; in this vernacular they appear in the following pages. The stories are written in the dialect of the Christians of Beirūt.

In writing the vernacular in Arabic characters it is impossible to avoid certain inconsistencies. In every case I have written the consonants as they are pronounced: *إذا* and not *ضهر*, *ظهر* and not *ظهر*. I have thought best, however, not to write the Arabic phonetically when this would introduce confusion and prevent the recognition of a word by students of the classical language. Thus we write *قال له*, and not the phonetic form, which might be written *قأله*. The transliteration, on the other hand, has been written strictly in accordance with the actual pronunciation. By so doing, I have, of course, been obliged to depart from the principle which should govern the transliteration of the classical language: namely, that in reading the trans-



literation, an Arabist should immediately be able to see how the word is spelled in the original. To quote the above example again, while writing **قال** in the Arabic, in transliteration I have written *qalla*.

In some of the funeral songs, it will be noticed that at times the metre is decidedly defective. I have, however, left these songs, with all their imperfections, exactly in their original form, for only so will they show the actual compositions of the *fellāhīn*. In the same way, the stories are in the exact form in which they were first told. In the translations my primary object has been literalness and clearness, rather than literary excellence.

The Arabic text has been used as the basis in numbering the lines. The last word of a numbered line of Arabic text has the same number opposite the line in which this word occurs in the transliteration and the translation. For convenience of reference I have arranged the lines of the translations of the songs in the same relative positions occupied by the lines of the Arabic text.

An attempt has been made in the Bibliography to give the titles of all books and articles which are of importance to the student of modern Arabic. I have tried to make the list of vernacular texts as complete as possible. Several of the dictionaries, grammars, and books of proverbs, deal with the classical language.

I desire to express my thanks to Sitt Rāḥīl Jörjis Tābit for her painstaking and conscientious help, without which my own work would have been impossible. To Professor Toy of Harvard University, and Professor Torrey of Yale University, I am under obligation for many valuable suggestions. I am indebted to Dr. Enno Littmann of Princeton University for his careful reading of the manuscript of the wedding songs, and to Sitt Rāḥīl Ḥalīl Ṣalībī of Montclair and formerly of Bḥamdūn, for a final reading of the Arabic manuscript. Finally, my thanks are due to Messrs. B. T. Babbitt Hyde, Clarence M. Hyde, V. Everit Macy, and I. Newton Phelps Stokes, by whose generosity I was enabled to carry on the work in Syria.

## TRANSLITERATION.

ا = ʾ. ' is used only when *hemza* occurs in the middle or at the end of a word.

ب = *b*.

ت = *t*.

ث = *ṭ*.

ج = *j*. The soft French pronunciation of the letter *j*. Not the sound of *dj* found in many parts of Syria.

ح = *h*.

خ = *ḫ*.

د = *d*.

ذ = *ḏ*.

ر = *r*.

ز = *z*.

س = *s*.

ش = *ṣ*.

ص = *ṣ*.

ض = *ḏ*.

ط = *t*.

ظ = *ẓ*.

ع = ʿ. This symbol, used by Socin and others, seems superior to ʿ, which is used as the sign of the rough breathing in Greek. ع being a consonant, should, like the other consonants, have a symbol written on the line, and not merely a sign for breathing, written above the line.

غ = *gh*.

ف = *f*.

ق = *k*. When ق is not pronounced, its position is indicated in transliteration by ʿ.

ك = *k*.

ل = *l*.

م = *m*.

ن = *n*.

ه = *h*.

و = *w*.

ي = *y*.

## VOWELS.

In the transliteration of the vowels, I have, in the main, followed Landberg and Jewett.

$a = a$  in the German *Mann*.

$\bar{a} = a$  lengthening of  $a$ , often indicated by  $\text{◌}^{\text{◌}}$  in the Arabic.

When the accent occurs on the syllable containing  $\bar{a}$ , the latter is written  $\bar{a}$ . This rule applies also to  $\bar{ä}$ ,  $\bar{e}$ ,  $\bar{i}$ ,  $\bar{o}$ , and  $\bar{u}$ .

$\bar{ä} = a$  with the *imāla*. Like the  $a$  in English *lad*.

$\bar{ā} = a$  lengthening of  $\bar{a}$ . We have this sound in the Arabic words *كان*  $kān$ , *كاتب*  $kātib$ , etc.

$u = a$  neutral vowel pronounced as the  $u$  in English *hut*.

$e = e$  in English *met*.

$\bar{e} = ay$  in English *say*.

$i = i$  in English *sit*.

$\bar{i} = ee$  in English *seen*.

$o = o$  in German *Sonne*.

$\bar{o} = o$  in English *note*.

$\bar{u} = u$  in English *curve* is nearly the exact equivalent. Somewhat like the French *eu*, and the German  $\bar{u}$ .

$u = u$  in English *put*.

$\bar{u} = oo$  in English *boot*.

$ai$  (diphthong) =  $i$  in English *mite*.

$au$  (diphthong) =  $ow$  in English *cow*.

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All articles which I have been unable to consult are marked with an asterisk (\*). Unless a special abbreviation is printed in italics after the title, reference to an article will be made simply by the author's surname.

## LIST OF ABBREVIATIONS.

AJPhil = American Journal of Philology.

APCSGW = Abhandlungen der philologisch-historischen Classe der Königlich Sächsischen Gesellschaft der Wissenschaften.

AQR = Imperial and Asiatic Quarterly Review.

BA = Beiträge zur Assyriologie.

JA = Journal Asiatique.

JAOS = Journal of the American Oriental Society.

JRAS = Journal of the Royal Asiatic Society of Great Britain and Ireland.



PEF=Palestine Exploration Fund Quarterly Statement.

RL=Revue de Linguistique et de Philologie Comparée.

WZKM=Wienner Zeitschrift für die Kunde des Morgenlandes.

ZA=Zeitschrift für Assyriologie.

ZAOS=Zeitschrift für afrikanische und oceanische Sprachen.

ZDMG=Zeitschrift der Deutschen Morgenländischen Gesellschaft.

ZDPV=Zeitschrift des Deutschen Palaestina-Vereins.

ZV=Zeitschrift für Volkskunde.

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## SYRIAN SONGS, PROVERBS, AND STORIES.

WEDDING SONGS.<sup>1</sup>

All of the wedding and funeral songs which I collected were sung by women.

*Songs in honor of the bride.* These fall naturally into three groups : (a) Those sung before she leaves her father's house ; (b) Those sung while she is going to the bridegroom's house ; (c) Those sung after her entrance to the bridegroom's house.

(a) Before leaving her father's house.

1.

ايها قالوا عندك طويله قلت الرمح بالعسكر  
ايها قالوا عندك صفرا قلت الشمع بالمسكب  
ايها قالوا عندك بيضا قلت الياسين ابيض  
ايها قالوا عندك سمرا قلت احلى من السكر لي لي لي لي

*ēha kālū zannik ṭawīlī kilt ir-ramḥ bil-saskar*

*ēha kālū zannik ṣafra kilt iṣ-šemas bil-meskeb*

*ēha kālū zannik baiḍa kilt il-yāsmīn abyad*

*ēha kālū zannik samra kilt aḥla min is-sukkar li li li li.*

They said that you were (lit. concerning you) tall; I said, The lance among the soldiers ;

They said that you were pale; I said, Wax in the mould;

They said that you were white; I said, The jasmine is white ;

They said that you were brown; I said, Sweeter than sugar.

The exclamation **ايها** at the beginning of each verse is variously pronounced *ēha*, *aīha*, or *īha*; Dalman has *awīha*. At the end of each song, there is a rapid repetition of the syllable *li* in a very high pitch. These shrill cries of the women are called the **زلاغيط** *zalāḡiṭ*; singular, **زلفوطه** *zalḡūṭa*.

<sup>1</sup> For a brief description of the wedding customs, see Dalman p. 184 ff.

2.

ايها عيونك السود خلّنتني انا غني  
ايها وحاجبينك سبيروا عرق الحياه متي  
ايها كنت نايمه عز النوم متهنّيه  
ايها اجى خيالك على بالي وجنّني لي لي لي لي

*ēha sayūnik is-sūd ḥallitnī ana ḡannī*  
*ēha ū-ḥājbinik sibyū vörk il-ḥayā minnī*  
*ēha kunt nāyimī sözz in-nóm mīthennī*  
*ēha ija ḥiyālik sala bālī ū-jennennī lī lī lī lī.*

Your black eyes made me sing,  
And your two eyebrows captured the essence of my life  
from me;  
I was sleeping happily in my deep slumber;  
Your image came on my thoughts, and maddened me.

Cf. Littmann p. 61, No. 2.

3.

ايها بياضك بياض الورقه  
ايها حمرة خدودك خلقه  
ايها يا سعادة اللي بياخدك  
ايها يا شاطره يا لبقه لي لي لي لي لي

*ēha bayādik bayād il-wurqā*  
*ēha ḥamrit ḥudūdik ḥulḳa*  
*ēha yā saʿādāt illī byāḥḍik*  
*ēha yā šāṭra yā libḳa lī lī lī lī.*

Your fairness is the fairness of paper ;  
The redness of your cheeks is natural.  
Oh the happiness of him who will take you,  
Oh clever and elegant one !

The ة of سعادة is pronounced as part of the following  
word اللي.

Cf. Littmann p. 21, No. 64.

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4.

ايها بياضك بياض المرمر  
ايها شعرك فتايل عنبر  
ايها الك شامة عا راس خدك

ايها سودا وما بتتغبر لي لي لي لي

*ēha bayādīk bayād il-marmar*  
*ēha šazrik fētāyil zanbar*  
*ēha ilik šāmī zā rās ḥaddīk*  
*ēha sauda ū-mā btitgabbnr lī lī lī lī.*

Your fairness is the fairness of marble;  
Your hair is braids of ambergris;  
You have a mole on the upper part of your cheek;  
It is black, and will not become dust-colored.

لك for the classical لك. عا for على. شامة: The Syrians regard a mole as a mark of beauty, particularly if there are hairs growing from it.

5.

ايها طلّت من طواقبها  
ايها لاحت بتراكبها  
ايها يا بيها جيب الشمعات

ايها للعروس تا فجليها لي لي لي لي

*ēha ṭallit min ṭawāqīha*      *ēha lāḥūt bi-trākīha*  
*ēha yā bēha jīb iṣ-šemazāt*      *ēha līl-xarās tā niḡlīha lī lī lī lī.*

She looked from her windows;  
She appeared with her Turkish ear-rings.  
Oh her father, bring the candles  
For the bride, that we may escort her (in her wedding-march).

Before leaving her father's house, the bride, holding a candle in each hand, and supported by old women, walks slowly back and forth three times through the length of the room. طلت for اطلت. تا is used in place of the classical حتى.

## 6.

ايها عروسي ودينا سلام ليكي  
ايها سليتاتك ذهب تليف على ايديك  
ايها مقدر الماز يليف على جبينك  
ايها غيبتي القمر من بين عينيك لي لي لي لي

*ēha zarāsī waddēna salām lēkī*  
*ēha slētātik deheb tlik za'udēkī*  
*ēha mḡnddūr ilnāz yelik za'ejbīnik*  
*ēha ḡaiyēbtī il-qamr min bēn zainēkī lī lī lī lī.*

My bride, we have sent greeting to you ;  
Your bracelets of gold befit your hands ;  
The circlet of diamonds befits your forehead ;  
You have caused the moon to disappear (by the  
radiance of the diamonds) between your eyes.

*ejbīnik* for *jebīnik*. In regard to this pronunciation, Professor Torrey writes: "In a word of two or more syllables, beginning with a short open syllable, the first vowel sound is often transposed, so as to stand before the first consonant, instead of after it." Thus we have *mlīh* or *emlīh*, *ketīr* or *ektīr*, etc.'

## 7.

ايها الله معك الله معك  
ايها كتر البكي ما بينفعك  
ايها ان كان مسمار في بيت ابوكي  
ايها اتبعيه وخديه معك لي لي لي لي

*ēha ulla mazik ulla mazik*  
*ēha kutr il-bikī mā byinʿfazik*  
*ēha in kân mismâr fî bêt abûkî*  
*ēha ökbazîh û-ḥudîh mazik lî lî lî lî.*

God be with you, God be with you,  
 Much weeping will not profit you;  
 If there is a nail in the house of your father,  
 Draw it out, and take it with you.

The second half of this song means that on this great occasion of her life, the bride's father will allow her to take anything she wishes from his house, even to the very nails.

## 8.

ايها يا عروس قومي لنسير فيكي  
 ايها عنا علالي متل علاليكي  
 ايها حماتك حبيبها وعزيتها  
 ايها اعملها بدال امك تربيتكي لي لي لي لي  
*ēha yâ zarûs kûmî lmsîr fîkî*  
*ēha zanna zalâlî mîtl zalâlîkî*  
*ēha ḥmmâttik ḥebbîha û-zözzîha*  
*ēha azmîha bidâl immik trabbîkî lî lî lî lî.*

Rise, oh bride, let us escort you ;  
 We have upper chambers like your upper chambers ;  
 Love and respect your mother-in-law ;  
 Make her, in your mother's place, train you.

عنا for عندنا. This contraction is common in the Lebanon and in the towns. To the south, particularly between Karak and Petra, I have heard the pronunciation *sandana*. This use of *l* with the first person of the imperfect with the meaning "let me," "let us," is comparatively rare. More frequent is the use of the verb *خلي*. The above form would be *خلينا نسير*.

Cf. Dalman p. 212. In place of *lmsîr*, Dalman has *lanzûr*.



(b) Song in the bride's honor, sung as she goes to the bridegroom's house.

9.

ايها عروسنا طالعة من دار ابوها  
ايها يا عروس لتي ديال فسطانك  
ايها مال النخل لتي شاف قامتها  
ايها فتح الورد من راس الطراييني لي لي لي لي

*ēha zarāsna tālza min dār abūha*

*ēha yā zarās limmī dīyāl fustānik*

*ēha māl in-nuḥl limman šāf kāmūtha*

*ēha fittah il-ward min rās it-trābinī lī lī lī lī.*

Our bride is ascending from the mansion of her father.

Oh bride, raise the train of your dress.

The palm bent when it saw her figure ;

The roses opened from the ends of the branches.

(c) Songs in the bride's honor after her entrance to the bridegroom's house.

10.

ايها مين قال عنك سمرا يا طلعة البدر  
ايها يا سمس مقشور يا غسل شهد  
ايها انا لحط لك ذهري لقطعك النهر  
ايها يا حبيبة قلبي ويا كنة الدهر لي لي لي لي

*ēha min kāl zannik smra yā talsat il-bedrī*

*ēha yā simsum maḡṣūr yā zasel šhdī*

*ēha ana lehṭṭ lik ḏherī likṭṭazök in-nuḥrī*

*ēha yā ḥabibet kulbī n-yā kinnet id-ḏhrī lī lī lī lī.*

Who said that you are brown, oh face of the full moon,

Oh peeled sesame, oh honey-comb?

Let me put my back for you, let me take you across the river.

Oh beloved of my heart, oh daughter-in-law forever.



## 11.

ايها دق لك طبول الفرح من دخلتك لباب الدار  
ايها قتمح لك الورد والنسرين والازهار  
ايها بتخورنا زعق وطرياتنا تشعل نار

ايها سلمتم الي عليكي شار لي لي لي لي

*éha dokk lik tpbâl il-furrah min dahultik li-bâb id-dâr*  
*éha fettâhlik il-ward win-nisrîn wil-azhâr*  
*éha bnâhârna zazak û-traiyâtna tšzil nâr*  
*éha sellim timm illi zalékî šâr li li li li.*

The drums of happiness played for you since your entrance to  
the door of the mansion;  
The roses and the white roses and the flowers opened  
for you;  
Our incense burned high, and our chandelier will blaze with fire;  
(God) give peace to the mouth which advised you.  
ثرياتنا for طرياتنا.

## 12.

ايها اهلا وسهلا بالحلوة اليوم ضيفتنا  
ايها اهلا وسهلا بالحلوة اليوم شرفتنا  
ايها كنتي غريبة واليوم صرتي كنتنا  
ايها بشرت فيكي يا حبيبة كل عيلتنا لي لي لي لي

*éha âhel' au-sêhela bil-helwi il-yôm daifitna*  
*éha âhel' au-sêhela bil-helwi il-yôm šarrafitna*  
*éha kumtî ġuribi wil-yôm sirtî kinnitna*  
*éha beššert fikî yâ ḥabîbit kill zailitna li li li li.*

Welcome to the beautiful one, to-day she is our guest;  
Welcome to the beautiful one, to-day she has honored us.  
You were a stranger and to-day you have become our daughter-in-law;  
I have given the good news of you, oh beloved of all  
our family.

After the letters ح, خ, ص, ط, ض, ع, غ, and ق, ي is generally pronounced *ai*. To this rule, however, there are many exceptions. There are differences according to locality: in Beirût and its vicinity صيف and ضيف are pronounced *šēf* and *dēf*; in the Lebanon, *šaiṣ* and *ḏaiṣ*. هالك (contraction of هكذا) in Beirût is *hēk*, in Northern Lebanon, *huik*.

## 13.

ايها يا بيضة يا غضة

ايها يا سمكة في البحر تلعب بسناسل فضة

ايها حطينا لابوكي من المال تا يرضى

ايها اصلحي بينا ما عاشت البغضة لي لي لي لي

*ēha yā baiḏa yā ḡuḏḏa*

*ēha yā semeki fīl-baḥr tilsab bi-sināsīl fuḏḏa*

*ēha ḥṭṭēna lubākī min il-māl tā yörḏa*

*ēha ūṣelḥī bēnna ma šāšit il-buḡḏa lī lī lī lī.*

Oh fair, oh fresh one,

Oh fish playing in the sea among chains of silver;

We paid the money to your father, so that he should be satisfied;

Make peace between us; may the hate not survive.

Cf. Dalman p. 264.

*Songs in honor of the bridegroom.*

## 14.

ايها شوها العريس اللي حبة بيت حماه

ايها كبيرهم وزغيرهم وقعوا بهواه

ايها قال العريس انا حبيتهم اكثر

ايها نزلوا على قلبي احلى من السكر لي لي لي لي

*ēha šā hel-zarīs illi ḥebbāh bēt ḥumāh*

*ēha kebīrhum ū-ezjīrhum wūḡazū bi-ḥawāh*

*ēha ḡāl il-zarīs ana ḥabbēthum aktar*

*ēha nizlū ʔala ḡulbī aḥla min is-sukkar lī lī lī lī.*

What bridegroom is this, whom the family of the mother-in-law loved ?

Their eldest and their youngest fell in love with him.

The bridegroom said, "I loved them more;

They made an impression (lit. descended) on my heart  
sweeter than sugar."

for the classical *العروس* *ha al-ʿaris* *زغيرهم* *zaghīrah* *صغيرهم* *ṣaghīrah*.

15.

ايها حلت الصلاة حلت الصلاة

ايها وارتفعت النجمة فوق بواب العليا

ايها يا مين يبشّر ميته

ايها تكلل عريسنا اكليل الهنا لي لي لي

*éha ḥallit is-ṣala ḥallit is-ṣala*

*éha wirtefazit in-nejmi fók buwāb il-zōlṭa*

*éha yā min yebéššir mémtā*

*éha tekollil zarīsna eklil il-hena lī lī lī.*

The service is finished, the service is finished,

And the star has risen above the doors of Heaven.

Oh who will give his mother the good news ?

Our bridegroom has been crowned with the crown  
of happiness.

*اميته* for the diminutive *اميته* *amīṭa* *صلاة* *ṣala* for *صلا* *ṣala*. The verb *تكلل* *tekallil* has come to mean simply "to be married" (see Wortabet).

*Miscellaneous songs at weddings.*

16.

Song to the bridegroom's family.

ايها عصفور عا الدالية بلبل يترغل له

ايها اخدين بنات الاصايل الله يستهلهم

ايها انا لروح للسلطان عبد الحميد واقول له

ايها لحظه من عروستنا بتسوى عسكرن كله لي لي لي

*ēha ʔaʕfār ʔād-dālyi bilbul yitnrgjillū*  
*ēha āḥdīn bināt il-aʕāyil ulla yesehhilhum*  
*ēha ana lerāḥ lis-sultān ʔabd il-ḥamīd ā-killū*  
*ēha lwhza min ʔarūsitna btisra ʔaskarak killū lī lī lī lī.*

A bird on the vine, a nightingale will sing for him;  
 (You are) taking the daughters of the nobles, may God  
 help them.

Let me go to the Sultān ʔabd il-Ḥamīd, and say to him,  
 "A glance from our bride is worth the whole of your  
 army."

يترغل له: the root رغل seems to be derived from the classical form رغر, which has the same meaning. When a pronoun occurs with the preposition ل, the resulting word is pronounced as though it were a part of the preceding verb; in the present case this has resulted in pronouncing the two words in such a way that the غ is pronounced without the *sedda*, which would regularly be found in this form of the verb. *killū*: in the vernacular, the ʔ of the first person singular of the imperfect is often omitted.

Cf. Dalman p. 212, Littmann p. 61, No. 8.

## 17.

Song for the priest.

ايها يا خورينا يا لابس  
 ايها يا سكر اليابس  
 ايها يا معبد الصبيان  
 ايها يا مكلل العرايس لي لي لي لي

*ēha yā ḥūrīna yā lābis*      *ēha yā sukknr il-yābis*  
*ēha yā mazammīd iṣ-ṣubhyān*   *ēha yā mekēllil il-ʔarāyīs lī lī lī lī.*

Oh our priest, oh well-dressed one,      Oh dried sugar;  
 Oh baptizer of the boys,                      Oh marrier of the brides!

Cf. Littmann p. 22, No. 85.

## 18.

A girl's song for her four brothers.

ايها اخوتي اربعة اربعة يا ربي خليهم  
ايها يلعبوا بالسيف والترس قدام باب علايهم  
ايها اطل من الشباك امهم وتناديهم  
ايها وتصرخ بالصوت يا ربي خليهم لي لي لي لي

*ēha aḥātī arbaṣ arbaṣ yā rabbī ḥallīhum*  
*ēha yilʿabū bis-sēf wit-tōrs qaddām bāb ʿalālihum*  
*ēha iṭṭull min iṣ-šibbāk imḥum witnādīhum*  
*ēha ū-tiṣrḥ biṣ-ṣawt yā rabbī ḥallīhum lī lī lī lī.*

My brothers are four, four, oh Lord, preserve them;  
They play with the sword and the shield before the door  
of their upper chambers.  
Their mother looks from the window and calls them,  
And cries out, Oh Lord, preserve them.

اطل for تطل. Cf. Littmann p. 22, No. 77.

## 19.

A girl's song for her small brother.

ايها خي الزغير دراع الجوخ بيلته  
ايها اجي ورد الجوري لخدمته وشمة  
ايها ستوا يا بنات ستوا  
ايها تعلموا يا شباب لعب الجريد منه لي لي لي لي

*ēha ḥaiyī iz-zǧīr drāṣ ij-jūḥ bilimmū*  
*ēha ija ward ij-jārī li-ḥōdemtu ū-šemmū*  
*ēha semmū yā bināt semmū*  
*ēha tazallemū yā šebāb lōṣb ij-jerid minnū lī lī lī lī.*

A *drāz* of cloth will cover my small brother;

The roses of Bengal came to his service, and he smelled them.

Pronounce the name of God, oh maidens, pronounce the name of God.

Learn from him, oh youths, the play of the sticks.

A *drāz* is about 26 inches. سَمَّو: to pronounce the name of God is to guard against the influence of the Evil Eye. Cf. Dalman p. 186. لعب الجريد: a game in which the players throw short light spears at each other. Sometimes played on horseback.

## 20.

Δ girl's song for her two brothers.

ايها اخوتي تنين ملى تنين

ايها يا حبة اللؤلؤ على الجبهتين

ايها لما راحوا لعند افنديهم وحكوا ها الكلمتين

ايها تغامزوا الحكام وقالوا ها الشباب من اين لي لي لي لي

*ēha aḥātī tnēn millī tnēn*

*ēha yā ḥnbht il-lālū sala'j-jibhetēn*

*ēha limma rāḥū lazōnd efendihum ū-ḥakū hel-kilmtēn*

*ēha teḡāmazū il-ḥekkām ū-ḥālū heš-šebāb mnēn lī lī lī lī.*

My brothers are two; what two!

Oh pearl on the two foreheads!

When they went to their Effendi and spoke these few words,

The governors exchanged looks, and said, " Whence these young men " ?

## 21.

Song for a young man present at a wedding.

ايها قولوا يا ناس كلکم قولوا

ايها شوها الشاب الطريف ومزينه طوله

ايها تمه خاتم ذهب محبوب بلولو

ايها عقبال امه وحياته يرلغطوا له لي لي لي لي

*éha kálū yá nās killkum kálū*  
*éha šū heš-šebb iz-zaríf ū-mzénū tálū*  
*éha timmū hātīm deheb mahbūk bi-lálū*  
*éha ʔakbāl immū ū-haiydtū yizolḡuṭālū lī lī lī lī.*

Say, oh people, all of you say,

Who is this handsome young man, whose ornament is his  
height;

His mouth is a ring of gold set with pearls.

I hope that his mother and his sisters will sing for him.

Cf. Littmann p. 18, No. 39; p. 63, No. 11.

## 22.

Song for a small boy named ʔādīl.

ايها عادل زغيتر عا بسط الحرير يمشي  
ايها كفّه حنّا صبيعه زبد محشي  
ايها سألت ربّ السماء والواحد العرشي  
ايها كان القمر بالسماء شو نزل يمشي لي لي لي لي

*éha ʔādīl ʔaḡaiḡor ʔá bust il-ḡarír ḡimšī*  
*éha keffū mḡanna ḡubīʔū zebed meḡšī*  
*éha se'elt robb is-semā' wil-wāḡīd il-ʔaršī*  
*éha kán il-ḡomūr bis-semā' šū nézzelū ḡimšī lī lī lī lī.*

ʔādīl is small, and he walks on carpets of silk;

His palms are colored with henna, and his fingers are  
smeared with ointment.

I asked the Lord of Heaven and the Enthroned One (lit. the one  
of the throne);

“The moon was in the heavens, what brought it down to  
walk?”

Henna is put on the hands as a sign of rejoicing.

## 23.

Song for the guests while food is being served.

ايها صحتين وصحّة ايها اربع عوافي معها  
ايها اربع غراير سمسّم ايها على كلّ حبة صحّة لي لي لي لي

*ēha ṣaḥḥtēn ū-saḥḥa ēha arbaṣ zarāfī mazha*  
*ēha arbaṣ ḡrāyir sinsum ēha sala kill ḥubbi ṣaḥḥa lī lī lī lī.*

A double health and a health, And four healths with it;  
 Four sacks of sesame, For every grain a health!

غرابي: 1 ḡrāri=12 midds, or 216 litres.

Cf. Jessup p. 329, Littmann p. 23, No. 95.

## 24.

Song for a young man.

ايها يا خواجه بطرس يا سيفين يوم الحرب  
 ايها يا شمع مكّة وضو القمر عا الدرب  
 ايها باعت لك السلطان يا تجميع القلب  
 ايها اقتل واشنق وعلق المشنقه عا الدرب لي لي لي لي  
*ēha yā ḥwāja buṭrus yā sēfēn yōm il-ḥarb*  
*ēha yā šemaz mekki ū-dau il-qumr zād-derb*  
*ēha bāzōtlak is-sultān yā sejiz il-knlb*  
*ēha ūktul wišnuk ū-zallik il-meṣnaḳa zād-derb lī lī lī lī.*

Oh Ḥwāja Buṭrus, oh two swords in the day of war,  
 Oh candles of Mekka, and light of the moon on the road!  
 The Sultān is sending (word) to you, oh upright of heart,  
 "Kill and hang and erect gallows on the road."

The title *خواجه* is applied only to a man who is a Christian.

FUNERAL SONGS.<sup>1</sup>

## 25.

Song for a young unmarried woman.

حملت ست الصبايا حملت بدها تروح  
 حملت من دار ابوها والغطا الابيض يلوح  
 غراب البين اجي وراها قال بلاها ما بروح  
 يا بيها حلوف عليها بنتك ما تخليها تروح  
 وحياة بي . . . . عا الدار ما بقى لي رجوع<sup>5</sup>

<sup>1</sup> See Dalman p. 816.



<i>ḥammelit sitt iṣ-ṣubāya</i>	<i>ḥammelit biddha trāḥ</i>
<i>ḥammelit min dār abāha</i>	<i>iril-ḡuṭa il-abyaḍ yilāḥ</i>
<i>ḡurāb il-bēn ija icerāha</i>	<i>ḡāl belāha ma brāḥ</i>
<i>yā bēha ḥlāf salēha</i>	<i>bintak ma tḥallīha trāḥ</i>
<i>waḥayāt bēyi . . .</i>	<i>sā'd-dār ma buḡālī rejūz. 5</i>

The princess of the maidens is ready (lit. has packed);  
ready and she wishes to go;

Ready (to go) from the mansion of her father,  
and the white veil gleams (about her).

The Raven of Death came before her,  
he said, "Without her I shall not depart."

Oh her father, swear for her,  
that you will not (lit. do not) let your daughter go.

"By the life of my father,  
for me there will be no return to the mansion." 5

ست: in the translation, I have given the original meaning  
of "princess," rather than the ordinary meaning of "lady."  
احلف for حلوف.

## 26.

Song for a young woman.

على آيش بندبك يا نعدوعتي	تحت فيّ الجوز بضو القمر
كيف بندبك وبيك غايب	والشمع بجيبته وما عطاني خبر
<i>salēḥ bindbik yā naznāzati</i>	<i>taḥt fēy ij-jūz bi-ḡau il-ḡumūr</i>
<i>kif bindbik ū-bēyik ḡāyib</i>	<i>wiḥ-ḡemar bi-jēht ū-mā zatānū</i>
	<i>ḡumūr.</i>

Why must I mourn you, oh my delicate one,  
under the shade of the walnut-tree, in the light of the moon?  
How shall I mourn you and your father absent;  
and the candles are in his pocket, and he gave me no word.

الشمع: in the vernacular, both شمع and شمعات are used  
for the plural. In funeral songs, a girl is often likened to a  
bride. For the use of the candles in this connection, see note  
to No. 5.

## 27.

Song for a married woman.

يا ست ساره يا وردة مغضة      يا كوكب بقنديل فضة  
يا جرجي سرع للحكيم جيبه      الاخوه بفراقك ما بترضى  
يا ست ساره يا سكر نباتي      يا قمع الزبد مع البنات  
يا ست ساره يا غبنك تموتي      متلك ما تجيب الوالدات

*yâ sitt sâra yâ wördi mǧuḍḍa*  
*yâ kaukeb bi-ḡandil fuḍḍa*  
*yâ jörjî sraz lîl-hakîm jîbû*  
*il-öḡri bi-frâḡik ma btörḍa*  
*yâ sitt sâra yâ sukkar nebâtî*  
*yâ ḡumîz iz-zebed maz il-binâtî*  
*yâ sitt sâra yâ ḡubnik tmâtî*  
*mitlik ma tǧîb il-wâldâtî.*

Oh Sitt Sâra, oh fresh rose,  
oh star in a silver lamp!  
Oh Jörji, hasten to the doctor, and bring him ;  
the brothers will not consent to your departure.  
Oh Sitt Sâra, oh sugar-candy,  
oh cruse of perfume among the maidens ;  
Oh Sitt Sâra, oh the affliction for you to die!  
The mothers will bear no more like you.

است : see note to No. 25. أسرع for سرع.

## 28.

Song for a married woman, who died in childbirth.

تابته طالعه بطقمها الكشميري  
لابسه الخاتم بايد اليمين  
طالبه ابوها بدّها تقشعه  
خايفه من الموت من حال التقييل

واشرق يا قمر من فوق حارتها  
 شف لي ها العروس وشو سخونتها  
 شف لي يا قمر ان كانها طابت  
 وان كان ماتت يا دلّ ميمتها

*tābtī talsu bi-tukmha il-kašmīrī*  
*lābsi il-ḥātīm bīd il-yāmīnī*  
*ṭālbi abāha biddha tikṣazā*  
*ḥāyifī min il-mōt min ḥāl it-tokīlī*  
*wišriḳ yā ḵumūr min fōḳ ḥārītha*  
*šifī hel-varūs ā-šā šhūnūtha*  
*šifī yā ḵumūr in kānha ṭābīt*  
*win kān mātīt yā dill mēmūtha.*

Tābtī is ascending in her Cashmere dress ;  
 wearing the ring on her right hand.  
 Seeking her father, she wishes to see him ;  
 she fears death, and the dismal (lit. heavy) state.  
 Rise, oh moon, over her house ;  
 see for me this bride, and what is her sickness ;  
 See for me, oh moon, whether she recovered ;  
 and if she died, oh the affliction of her mother!

29.

Song for a married woman.

حلي بشعرك يا عروس حلي  
 حلي بشعرك يا مستنظرة الحلي  
 حلي بشعرك لأمك قولي لها  
 يا أمي للموت ما حلي  
 لتي فساطينك حاج مدردرة  
 يا مشيتك بالدار كرج وغندرة  
 يا مشيتك بالبيت سبح الخالقك  
 وبتوب صيني زايرة المقبرة

*hellī bi-šazarik yā zarās hellī*  
*hellī bi-šazarik yā mustānzira il-hennī*  
*hellī bi-šazarik la-immīk kūlīlha*  
*y'immī lil-mōt ma hellī*  
*līmī fšātīnik hāj mdārdara*  
*yā mešītik bīd-dār karj ā-ḡmdara*  
*yā mešītik bil-bēt sabḥ il-hālkik*  
*ā-bi-tōb ḡnī zāira il-mukbara.*

Loose your hair, oh bride, loose it,  
     loose your hair, oh you who are expecting the henna ;  
 Loose your hair, say to your mother,  
     " Oh my mother, it is not time for death."  
 Gather your dresses, better than that they should be scattered.  
     Oh your walking in the mansion is dainty and elegant ;  
 Oh your walking in the house is praise for your Creator,  
     and in your dress from China you are visiting the cemetery.

## 30.

Song for an unmarried girl.

قومي يا بنتي قومي ما حلك لها النومه  
 قومي واجهي بيتك جايب لك سبع طقمومه  
 سبع طقمومه من الجداد تلبسيهم عا العياد  
 يا امها فكي الجداد شحي بنتك هون

*kāmī yā bintī kāmī ma hullik li-hen-nōmī*  
*kāmī wājhi bēyik jāyīblik sebaz ṭpḡmūmī*  
*sebaz ṭpḡmūmī min ij-jedād tilbsihum zāl-zayād*  
*yā imma fikkī il-hudād šahlī bintik hōnī.*

Rise, oh my daughter, rise, it is not time for this sleep ;  
     rise, meet your father, who is bringing you seven dresses ;  
 Seven new dresses, and you will wear them for the feasts.  
     Oh her mother, take off the mourning, your daughter is  
     here.

هنا for هون. Both pronunciations *hōn* and *hōnī* are common.

## 31.

Song for a young woman named Lamís.

يا لميس يا صبيّة	يا قلوب الجوهريّة
يقول البوّاب حيدي	شو بتريدي يا صبيّة
يقول البوّاب حيدي	شو بتريدي يا صبيّة
بريد ما رادوا الصبايا	على العياد اسوار بايدي

<i>yâ lamís yâ şubîyi</i>	<i>yâ klâb ij-jauherîyi</i>
<i>yeḡûl il-bûwâb hîdî</i>	<i>şû bitrîdî yâ şubîyi</i>
<i>yeḡûl il-bûwâb hîdî</i>	<i>şû bitrîdî yâ şubîyi</i>
<i>brîd mâ rádû is-şubâya</i>	<i>şulâ'l-şayâd isâr bîdî</i>

Oh Lamís, oh young woman,  
 oh essence (lit. hearts) of the jewels.  
 The door-keeper will say, "Go away;  
 What do you wish, oh young woman?"  
 The door-keeper will say, "Go away;  
 What do you wish, oh young woman?"  
 "I wish what the young women desired,  
 for the feast-days, a bracelet on my hand."

## 32.

Song for a young woman named Tâbti.

سلامتك يا أمّ العيون الدبلانة	لبسك حرير ومحارمك كتّان
هادي تابتة وخالقي ازا تبدّلت	شبه القمر الهال بنيسان
سلامتك يا أمّ العيون اللوزيّة	لبسك حرير ومحارمك ورديّة
هادي العروس وخالقي لو تبدّلت	شبه القمر ولو هلّ بالصيفيّة

<i>salâmtik yâ imm il-şayân id-diblâni</i>	<i>libsik ḡarîr û-mḡârmik kittânî</i>
<i>hédî tâbti wa-ḡâlkî iza tbéddelet</i>	<i>şibi 'l-ḡomûr il-hâll bi-nîsânî</i>
<i>salâmtik yâ imm il-şayân il-lauziyi</i>	<i>libsik ḡarîr û-mḡârmik wôrdîyi</i>
<i>hédî'l-şarâs wa-ḡâlkî lau tbéddelet</i>	<i>şibi 'l-ḡomûr û-lau hall biş-şaiḡîyi.</i>

Peace on you, oh mother of the languishing eyes;  
your dress is of silk, and your handkerchiefs are of  
linen.

This is Tâbti; by my Creator, if she is dressed,  
she will be like the moon appearing in April.

Peace on you, oh mother of the almond-shaped eyes;  
your dress is of silk, and your handkerchiefs are  
rose-colored.

This is the bride, and by my Creator, were she dressed,  
she would be like the moon, were it to appear in  
the summer.

سلامتك (lit. your peace) is the salutation used to a sick per-  
son, who answers, الله يستلمك or الله يستلم عمرك or simply  
سلم عمرك.

## 33.

A second song for Tâbti.

يا تابته شعرك مجعود      بحياة بّيك يا عروسي عودي  
وحياة بيّ ما بقيت بعاد      درب المقابر للرجوع مقلوبه

*yâ tâbti šazarik mejzād      biḥyât béyik yâ sarāsī zādī*  
*wahyât béyi ma buḳit bazāciḍ derb il-muḳābir lir-rejāz muḳlābī.*

Oh Tâbti, your hair is curled;  
by the life of your father, return, oh my bride.  
“By the life of my father, I cannot return;  
the road to the graves is impossible (lit. reversed)  
for returning.”

The next four songs were composed in memory of Ḥalīl Ḥair  
Vīla, who was a doctor in the British Army, and died in the  
Sudān.

## 34.

يا حكيم عا ستمبول ودينا      للسلطان عبد الحيد ودينا  
للسلطان عبد الحيد ولسبعة      يجوا هنّ فيك يعزونا  
[ملوك]

راح حكيم العساكر	صاح ديك العرش باكي
دشروها على البيادر	طلّعوا الحمرا لجموها
لدار بيّة ميّلوها	طلّعوا الحمرا لجموها
بسوقك والدكاكين	يا سودان خنتينا
مراكب رست عا المينا	يا بيّة لافيهم
يلبق لدرعانه	ضرب السيف كلّه
عييد يلعبوا بالسيف قدّامه	سيدي قاصد الحمرا لهرجها

*yā ḥakīm zā stambūl waddēna    līs-sultān sabd il-mejīd waddēna*  
*līs-sultān sabd il-mejīd ū-lis-    yijū hinnī fīk yazāna*  
*sebaz mlūk*

*ṣāḥ dīk il-ṣarṣ bākī    rāḥ ḥakīm il-ṣasākīr*  
*ṭallasū il-ḥamra lejamāha    deššerāha zalāl-biyādir*  
*ṭallasū il-ḥamra lejamāha    lī-dār beyū mēyelāha* 5  
*yā sūdān ḥintīna    bi-sāḥik wīd-dikkākīn*  
*yā beyū lākīhum    mrākīb resit zāl-mīna*  
*ḍarb is-sēf killū    yilbōk lī-dīrzānū*  
*sūdī kāsīd il-ḥamra lī-herjha    sabūd yūzabū hīs-sēf kuddāmū.*

Oh Doctor, we have sent to Constantinople,  
to the Sultān Sabd il-Mejīd have we sent;  
To the Sultān Sabd il-Mejīd and to the seven kings;  
they will come, they will comfort us for you.  
The cock of the heavens crew, weeping;  
the doctor of the troops has gone.  
Bring forth the bay mare, bridle her;  
let her go to the threshing-floors.  
Bring forth the bay mare, bridle her;  
to the mansion of his father, take her. 5  
Oh Sudān, you have mocked us,  
in your market, and in your shops.  
Oh his father, meet them,  
the ships have anchored in the harbor.  
The beating of the sword, all of it  
befits his arms;  
My lord wishes the bay mare to caracole.  
Servants will play with the sword before him.

L. 2: هم for هنّ. L. 4: لجموها for لجموها.

35.

نصف ساعة وقفوني	يا رفاقي حملوني
تا يجوا يودّعونني	تا يجوا كلّ القرايب
ويحملوا عني المصائب	تا يجوا كلّ القرايب
خاطرك يا اُمّي الحنونة	بعد لي بالدار ساعة
<i>yâ rfâkî hemelânî</i>	<i>nuss sâza wakkfânî</i>
<i>tâ yijû kull il-kprâyib</i>	<i>tâ yijû yucceddazânî</i>
<i>tâ yijû kull il-kprâyib</i>	<i>û-yêhmelû zannû 'l-muṣâib</i>
<i>baṣḍallî bid-dâr sâza</i>	<i>hâṭrik yâ immî il-ḥanânî.</i>

Oh my comrades, carry me,  
for a half hour, raise me;  
Till all the relatives shall come  
till they come and bid me farewell;  
Till all the relatives shall come,  
and shall bear the troubles from me.  
I have still an hour in the mansion;  
farewell, oh my compassionate mother.

L. 1: حملوني for احملوني. نصف for نصف. L. 2: كلّ is pronounced either *kull* or *kill*.

36.

مصيبة وحلت عليّ	يا خي وارفض ليّ
كان لها البين صايب	هي مصيبة من المصايب
يا اُمّي وابكي عليّ	قوموا نوحوا يا قرايب
الموت ما فيه شبّاته	ابكوا عليّ يا أخواتي
5 كان خيّ ورفيقاتي	آخر مدّة من حياتي
يا خليل يا عينيّ	وصاروا يصيحوا بالصراي
دشّروني بالغرايب	كيف صارت ها المصايب
والبسوا براقع عليّ	قوموا نوحوا يا قرايب
وقولوا للميعة الحزينه	شيلوا عن قلبي الضيم
10 يا ملاك الحارس يا عينيّ	يا العدرا تسليّيني



<i>yā haiyī wōrkūḏ lēyī</i>	<i>mṣībī ū-ḥallit zālēyī</i>	
<i>hī mṣībī min il-mṣāyib</i>	<i>kān leha il-bēn ṣāyib</i>	
<i>ḵānū nāḥū yā ḵrāyib</i>	<i>yā immū wibḵī zālēyī</i>	
<i>ibḵū zālēyī y' aḥrādī</i>	<i>il-mōt ma fih ṣemādī</i>	
<i>vḥōr midḏī min ḥayātī</i>	<i>kān haiyī wōrfikādī</i>	5
<i>ū-ṣārū yeṣīḥū biṣ-ṣmādī</i>	<i>yā ḥalīl yā zainēyī</i>	
<i>ḵīf ṣdrīt hel-mṣāyib</i>	<i>diṣṣerānī bil-ḡrāyib</i>	
<i>ḵānū nāḥū yā ḵrāyib</i>	<i>wīlbisū berākiz zālēyī</i>	
<i>ṣilū zan ḵulbī id-ḏaimī</i>	<i>ū-ḵālū lil-mēmi il-ḥwzīnī</i>	
<i>yā 'l-zadru tsellemīnī</i>	<i>yā mēḏk il-ḥāris yā zainēyī.</i>	10

Oh my brother, hurry to me;  
     a woe has fallen upon me.  
 It is a woe of woes;  
     death was descending (to be added) to it.  
 Rise, lament, oh relatives;  
     oh my mother, weep for me;  
 Weep for me, oh my sisters.  
     death has in it no rejoicing.  
 The last part of my life,  
     my brother and my comrades were (present);   5  
 And they began to cry out with their voices,  
     " Oh Halil, oh my eyes!"  
 How did these woes arise?  
     They left me in the foreign lands.  
 Rise, lament, oh relatives,  
     and put on black veils for me.  
 Lift the trouble from my heart,  
     and speak to the sad mother.  
 Oh Holy Virgin, receive me;  
     oh Protecting Angel, oh my eyes!                   10

In several places, the conjunction *wa* has been used where it seems unnecessary; there are really two clauses where we should expect only one. In a translation of l. 1, the unexpressed meaning might be indicated as follows: "Oh my brother, (rise) and hurry to me; (there is) a woe, and it has fallen upon me."

L. 6: عيني *ʿaynī* is a term of endearment. The plural عيون *ʿayn* is also used in the vernacular.

37.

<p>تندفن تحت التراب فراقهم هدهد قوامي مات عنتر ابو الشباب كان يسوى الف راجل 5 دق عا شريط الرباب حين ما اجوا يودعوني في بعدهم سليوني عا القبايب والنسايب في بلاني دشروني 10 اه يا عمى عيوني</p>	<p>حيف يا حلو الشواب الموت هدهد عزامي مين بعده يشيل قوامي مات عنتر ابو المراجل يا خي وارفض عاجل داب قلبي وعيوني الموت فراق الحبايب الموت فراق الحبايب اه من عظم المصايب في بلاني اتركوني صاحت الام الحنونه</p>
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*haiṣ yā helū iṣ-šawārib*  
*il-mōt hedhed zazāmī*  
*mān bazdū yešīl kmarāmī*  
*māt zantar abū'l-merājil*  
*yā haiyī wōrkud zājil*  
*dāb kulbī ū-zayānī*  
*il-mōt frāk il-ḥebāyib*  
*il-mōt frāk il-ḥebāyib*  
*ah min ōzm il-masāyib*  
*fī blāyī atrakānī*  
*ṣāḥit il-inn il-ḥanānī*

*tindeḥin taht it-trāb*  
*frāḡhum hedhed kmoāmī*  
*māt zantar abū'ṣ-ṣebābī*  
*kān yiswā elf rājil*  
*dikk ṣā šerit ir-rebāb*  
*ḥin ma ijū ywōeddazānī*  
*fī bazadhūm selyānī*  
*ā'l-kurāyib win-nesāyib*  
*fī blāyī deššerānī*

5

10

Alas, oh handsome (possessor) of the moustaches,  
 that you should be buried under the earth.

“Death destroyed my strength,  
 their departure has taken away my support.”

Who after him will bear my burden?

Zantar, chief (lit. father) of the youths, has died;

Zantar, father of courage, has died;

he was worth a thousand foot-soldiers.

"Oh my brother, run quickly,  
     pluck the string of the *rebāb*. 5  
 My heart and my eyes melted  
     when they came to bid me farewell.  
 Death is the departure from the loved ones;  
     in their distance they forgot me.  
 Death is the departure from the dear ones;  
     (the trouble falls) on the relatives and the loved ones.  
 Ah! the heaviness of the woes!  
     In my trouble they left me,  
 In my trouble they forsook me." 10  
 The compassionate mother cried,  
     " Oh the blindness of my eyes!"

Lines 1, 3-4, and 11 are the direct utterances of the singer, while lines 2 and 5-10 are supposed to be quoted from the deceased doctor. L. 4: *šantar* is still regarded as one of the great mythical heroes.

The next four songs were for a young man named *Sazīd*.

## 38.

طاب النوم في عينيك	حاج نايم يا عريس
وجربها الطقومة عليك	قوم اطلع عا الحارة
لا طول غيباتك	قوم اطلع بجياتك
قدّيش حزنانين عليك	لو بتشرف خياتك
<i>ḥājj nāyim yā zarīs</i>	<i>ṭāb in-nóm fī zainēk</i>
<i>kām uṭṭax zā'l-ḥāra</i>	<i>qūm-jerrīb ḥeṭ-tuḳāmi zālēk</i>
<i>kām uṭṭax biḥyātak</i>	<i>la tanwīl ḡaibātak</i>
<i>lau biṭṭāf ḥayātak</i>	<i>ḥuddēš ḥeznānīn zālēk.</i>

Enough sleeping, oh bridegroom;  
     the sleep was pleasant in your eyes.  
 Rise and go up to the house,  
     and try on this raiment.  
 Rise and go up in your strength;  
     do not prolong your absence.  
 Were you to see your sisters,  
     (you would know) how grieved they are for you.

L. 3: *تطول* for *تطّول*. *غيبتك* for *غيباتك*.

39.

الحارة يا سعيد هجرناها من يوم الرحلة وما دخلناها  
 من يوم الرحلة يا عريس نحنا بوابها بالليل صبغناها  
 [الزين]

يا سعيد بنتك شتات لك بدها تشوف شو جار الزمان  
 [عليك]

يا سعيد لا طول غيابتك ان طولت امك بتكرن عليك  
 سعيد هجيت له حارة الزينة يا ما احلى الطقومة معلقين 5  
 يا ما احلى سعيد وهجيت له ولتو على العياد والشعانيين  
 [على البيت]

*il-hāra yā saʿīd hajerūdha*  
*min yóm ir-raḥli ū-ma dnhjlnāha*  
*min yóm ir-raḥli yā ʿarīs iz-zēn*  
*naḥna buwābha bin-nīl ṣṣbḡnāha*  
*yā saʿīd bintak štākit lēk*  
*biddha tšūf šā jār iz-zmān ʿalēk*  
*yā saʿīd la ʿawrīl jiyābtak*  
*in ʿawrīl immak bteḥzōn ʿalēk*  
*saʿīd mejītū li-hārtū iz-zēni*  
*yā mā ʿhla it-tuḡāmi mʿalluḡīni* 5  
*yā mā ʿhla saʿīd ū-mejītū ʿalaʿl-bēt*  
*ū-lennū ʿalaʿl-ʿayād wiš-šazānīni.*

The house, oh Saʿīd, we have forsaken  
 from the day of (your) departure, and we have not  
 entered it;  
 From the day of departure, oh handsome bridegroom,  
 we have painted its doors with indigo.  
 Oh Saʿīd, your daughter has craved you;  
 she wishes to see how time has changed (lit. oppressed)  
 you.

(There will be) a return of Saʿīd to his beautiful house.

Oh how splendid are the costumes which are hung up! 5  
Oh how handsome is Saʿīd, and (how good) his return to the  
house;  
at least for the feast-days and for Palm-Sunday.

This song recalls the custom, prevalent among all primitive peoples, of deserting a house after there has been a death in it, on account of the belief that the house is haunted by the spirit of the deceased.

L. 4: Cf. غيابتك with غيابتك of No. 38, and غياب of No. 40.

40.

لا ترفرف فوق راسه يا غراب لا تخبرني عن موت الشباب  
خبّروا سعيد قام من سجنه بتنتظره امه لحد الغياب  
يا سعيد يا ابو زنود مبرومه كفتك حرير وعقالها رومي  
كفتك حرير وعقالها شكلين وبكيتك حتى عميت عيوني

*la trnfrrf fōk rāsū yā ḡḡrāb  
la ḡḡbbōrnī san mōt iṣ-ṣebāb  
ḡḡbbūrū saʿīd ḡām min suḡḡntū  
btuntuzrū immū la-ḡadd il-ḡiyāb  
yā saʿīd yaʿbū zennūd mubrūmī  
keffītak ḡarīr ū-ṣaḡālha rūmī  
keffītak ḡarīr ū-ṣaḡālha ṣiklén  
ū-bkītak ḡitta ṣōmyīt ṣayānī.*

Hover not over his head, oh raven (of death),  
inform me not of the death of the youths;  
Say that Saʿīd has recovered from his sickness.  
His mother will wait for him until the setting of the sun.  
Oh Saʿīd, oh father of the corded arms,  
your *keffīyi* is of silk, and its *ṣaḡāl* is Grecian;  
Your *keffīyi* is of silk, and its *ṣaḡāl* is of two materials.  
I wept for you until my eyes were blinded.

L. 3: The *keffiyi* is a head-dress consisting of a square piece of cotton or silk, folded diagonally. It is kept in place by the *akāl*, which is much like a piece of rope, going twice around the top of the head. L. 4: حتى is pronounced either *hutta* or *hitta*.

## 41.

كنت قاعده شفت الغراب لافي يا ربي خبرني خبر شافي  
خبروا امه لسعيد طاب يا غبنه يكرون تحت التراب غافي

*kunt kāzōdi šift il-ḡrāb lāfi*  
*yā rubbī ḥubbhirnī ḥubbur šāfi*  
*ḥubbrū immā li-saʿīd ṭāb*  
*yā ḡubnū yikrūn taht it-trāb ḡāfi.*

I was sitting and I saw the raven returning.

Oh my Lord, give me the healing message.

Tell the mother of Saʿīd that he has recovered.

Oh his affliction, that he should be sleeping under the ground!

## 42.

Song for a physician of Bḥamdān.

وانتقل لايدة اليمين      خشمش الباكور بايده  
والذهب للخيالين      رزة الباكور فضه  
والحمام منها يطير      حارة سيدي ها العاليه  
والعسل منه يسيل      يا دسته ها المبيض  
يا لجامه باربعين      يا حصانه ها الحنجل  
واليوم فقد منا كبير      باشت العربان علينا

*ḥwšḥwš il-bākār bīdū*      *wintokul līdū il-ḡāmīn*  
*ruzzit il-bākār fuḏḏa*      *wīd-deheb līl-ḡaiyālīn*  
*ḥārit sīdī hel-zālyi*      *wīl-ḡamdān minnha ḡiṭir*  
*yā destū hel-mbaiynd*      *wīl-zasel minnū yīsīl*  
*yā ḥṣānū hel-mḡānḡel*      *yā ḡāmū barbasīn*  
*bāšit il-zarbdān salēna*      *wīl-yōm fuḡīd minna kebīr.*

The staff jingled in his hand  
     and he transferred it to his right hand.  
 The hook of the staff is of silver,  
     and the gold is for the horsemen.  
 The house of my lord is this high one,  
     and the pigeons fly from it.  
 Oh his copper kettle, (which was) this tinned one,  
     and the honey flows from it.  
 Oh his horse, this white-footed one!  
     Oh his bridle, (which cost) forty piastres!      5  
 The Arabs have descended on us,  
     and to-day a great man has been lost from us.

L. 1: **باكور** is a staff sometimes carried by prominent men.  
 It is often decorated with strings of coins, which make the  
 jingling referred to in the song. L. 6: The use of the passive,  
 as seen in **فقد**, is rare.

## 43.

Song for a young man.

شجة بالعلية	لا تقولوش العريس مات
بتخته والناموسية	يا اخته فريشي له
ومنفوت العريس للعلية	يا بية قوم تا نلاقيهم

*la tḥ-ūlāš il-zarīs māt*

*šahḥū bil-zalliyi*

*yā ūḥtū frīšilū*

*bi-twḥtū wīn-nemūsīyi*

*yā bēyū ḥām tenlākīhum*

*ū-minfuurīt il-zarīs lil-zalliyi.*

Do not say the bridegroom died ;  
     here he is in the upper chamber.  
 Oh his sister, prepare the bed for him,  
     the bedstead and the mosquito netting.  
 Oh his father, rise, that we may meet them,  
     and we will take the bridegroom into the upper  
     chamber.

## 44.

Song for a man.

يا بُستِ اعْمِلْ لَهُ الْعَمَلِيَّةَ	وخلّي الصدر يتَهَوّا
بُستِ عمل لي الْعَمَلِيَّةَ	وشال لي ضلعين من جَوّا
جابوا مكاري وقالوا	يا عتير تَكُوّ
شو بيعمل الكيّ	وان كان المرض جَوّا

<i>yâ bust azmillâ il-zamelîyi</i>	<i>û-hallî is-şndr yithauca</i>
<i>bust zamellî il-zamelîyi</i>	<i>û-šallî dpluzain min jauca</i>
<i>jâbu mkâwî û-kâlu</i>	<i>yâ zatîr tekauca</i>
<i>šû byazmîl il-kéy</i>	<i>win kân il-mardî jauca.</i>

Oh (Dr.) Post, perform on him the operation,  
and let the chest take in air.

Post performed for me the operation,  
and removed for me two ribs from inside.

They brought a branding-iron and said,  
“ Oh poor man, brand yourself.”

What will the branding avail,  
if the disease is inside ?

The first line is the direct utterance of the singer, who was the wife of the deceased. The rest of the song is supposed to be quoted from the deceased. As a cure for diseases of all kinds, branding is extensively employed by the natives of Syria. The branding is performed either with a hot iron, or a glowing rag, tightly rolled up. One of the most common places of branding is the top of the head.

## 45.

A mother's song for her dead child.

لروح اللقبر هدّ اساساته  
وقول للقبّر لي عندك حبيب هاته  
ردّ عليّ القبر من جَوّات اساساته  
قال حبيبك بلي وثخّنت عضاماته



*lerāḥ lil-ḵḵḇḇir hidd asāsātū*  
*ū-ḵāl lil-ḵḵḇḇir li zandak ḥabīb hātū*  
*rvdā salēyī il-ḵḵḇḇir min jawrāt asāsātū*  
*ḵāl ḥabībik bilī ū-tvḥḥit zaḍāmātū.*

Let me go to the grave, and destroy its foundations,  
 and say to the grave, "You have my dear one,  
 give him up."

From inside its foundations the grave answered to me;  
 it said, "Your dear one has rotted, and his bones  
 have decayed."

L. 1: اهد and قول for اهد and اقول.

L. 2: عظاماته for عظاماته.

The next two songs were sung by a mother for her two dead children.

46.

يا نجمة الصبح طلّي وارجعي لله  
 سلمي لي على اولادي بجاه الله  
 سلمي عليهم وقولي لهم فحنا  
 فترقنا ويجمع جمعنا الله  
 يا نجمة الصبح سيّري بالفلا سيّري  
 وشوفي لي وين راحوا محبّيني  
 وشوفي لي وين حطّوا حملتهم  
 والقلب على فراقهم اسود من النيلي

*yā nijmt iṣ-ṣubḥ ṭallī wərjazi lillā*  
*sellmīlī zāl'ālādī bi-jāḥ ulla*  
*sellmī zālēhum ū-ḵūlilhum naḥna*  
*fṭerākna ū-yijmaz jemaḥna ulla*  
*yā nijmt iṣ-ṣubḥ sīrī bil-felā sīrī*  
*ū-šūfīlī wēn rāḥū meḥebbīnī*  
*ū-šūfīlī wēn ḥuṭṭū ḥamūlithum*  
*wil-ḵalb zala frākhum aswad min in-nīlī.*

Oh star of the morning, peep out and go back to God;  
     give my greetings to my children, by the majesty of  
     God;  
 Greet them and say to them that we  
     have been separated, but God will gather us together.  
 Oh star of the morning, move on in the heavens, move on,  
     and see for me where my beloved ones went,  
 And see for me where they put their burdens.  
     The heart is darker than indigo at their departure.

L. 1: اطلّي for طلي. L. 4: for the sake of the rhyme  
 النيلي instead of النيل.

47.

ربيتهم مثل دود القزّ رعوانه  
 وسقيتهم من كفي ودرعاني  
 لماكبروا شويّة قلت السعد جاني  
 غراب البين اخدهم وانا الحزينه خلاني  
 كواني البين بدل الكي كيين  
 كيين على حاجبي وكيين على عيني  
 كيّ العلى حاجبي يا ناس داويته  
 ما ضامني الا الكي على عيني  
 يا دودة القبر يا حمرا وخشنه  
 لا تاكلي ديات اولادي وتفكي ازراهم ٥  
 بتعتري امهم وبتخربي ديارهم

*rnbbéthum mitl dūd il-kpzz razwānī*  
*ū-sqaiṭhum min keffī ū-dirzānī*  
*limma kibrū šwaiyi kull is-saʿd jānī*  
*ḡprāb il-bēn vḥpḏhum wana il-ḥuzīni ḥullānī*  
*karwānī il-bēn bedl il-kēy kēyēnī*  
*kēyēn sala ḥājbi ū-kēyēn sala zainī*

*kēy il-sala ḥāḡḡi yā nās dawētū*  
*ma ḡāmnī illā'l-kēy sala zaiṇī*  
*yā dūdit il-ḡḡbur yā ḡamra ū-ḡuāṇi*  
*lā tākkī dēyāt ūlādī ū-ṡṡkkī azrārhum* 5  
*biṡatrī immhum ū-biṡarḡi diyārhum.*

I brought them up as delicate silk worms;  
 and gave them to drink from my palm and from  
 my two arms.  
 When they grew older, I said, "Happiness has come to me."  
 The Raven of Death took them, and left me, the  
 sad one.  
 Death branded me instead of one brand, two:  
 two brands on my eyebrow and two on my eye.  
 The brand on my eyebrow, oh people, I have soothed,  
 only the brand on my eye pained me.  
 Oh worm of the grave, oh red and harsh one,  
 do not eat the hands of my children, and unfasten  
 the buttons of their clothing. 5  
 You will make miserable their mother, and will destroy their  
 houses.

#### PROVERBS.

Unless the contrary is indicated, the numbers in the references refer to the numbers of the proverbs in the collections cited.

48.

ما يقرقع في الدست إلا العظام.

*ma bīḡḡrḡiṡ ḡ'ḡ-d-dīst illū'l-zaḡām.*

"Nothing rattles in the kettle except the bones."

The most useless people are the only ones who do much talking. عظام for عظام.

Cf. Bauer 2, Landberg 65, Tallqvist 166.

49.

الديك الفخيم من تحت أمه يصيح.

*id-dīk il-faḡīḡ min taḡt immū yiṡīḡ.*

"The clever cock crows from under his mother."

Clever people show their cleverness when they are young.

Cf. Barthélemy 13, Burekhardt 48, Burton 88, Einsler 174, Freytag III 101, Green 3, Harfouch p. 324, Jewett 6, \*Kallius 361, Landberg 139, Nofal p. 608, Socin 422, Spitta 28, Tallqvist 56, Tantavy p. 115.

50.

حبيبي بحبّه ولو كان عبد اسود.

*ḥabībī bhēbbū ū-lau kān ʿabd aswad.*

“I love my dear one, (even) were he a black slave.”

Cf. Barthélemy 40, Burekhardt 227, Burton 131, Green 28 Harfouch p. 324, Landberg 47, Socin 105, Tantavy p. 121.

51.

كانت القدرة ناقصة باتنجانة صارت طائحة ومليانة.

*kānit il-ḳidri nāqṣa bātinaḡāni ṣārit ṭāfḡa ū-milyāni.*

“The kettle was in need of an egg-plant; it became full and overflowing.”

Used if one person interferes unnecessarily with another's business, when only a slight favor has been desired from him.

Cf. Harfouch p. 329, Jewett 21.

52.

الريار بيعلم الدبّ الرقص.

*iz-ziyār biʿallim id-dibb ir-ruḡṣ.*

“The barnacle teaches the bear the dance.”

Cf. Harfouch p. 339, Jewett 80.

53.

ان اللبيب بالاشارة يفهم.

*in il-lebīb bil-ašāra yifhem.*

“If one is clever, by a sign he will understand.”

Cf. Burekhardt 64, 475.

54.

بحكي معك يا جارة حتى تسمعي يا كنه.

*bāḥkī mazik yā jāra ḥotta tismazī yā kinni.*

“I talk with you, oh Neighbor, so that you will hear, oh Daughter-in-law.”

Cf. Einsler 83, Freytag I p. 72, III 2557, Harfouch p. 331, Jewett 3, Nofal, p. 595, Socin 554 and ZDMG, vol. 37, p. 197, Tallqvist 127, \*Tasliyah p. 20.

55.

من الدلفه لتحت المزراب.

*min id-delfi li-taht il-mizrab.*

“From leaking to under the water-spout.”

The meaning is similar to that of our proverb, “Don’t jump from the frying-pan into the fire.”

Cf. Freytag II p. 236, Harfouch p. 318, Jewett (1) 15, Landberg 21, Nofal p. 627, Tallqvist 179.

56.

لا تقول فول حتى يصير بالمكيول.

*la tḡāl fūl ḥotta yiṣīr bil-mekyāl.*

“Do not say ‘horse-beans’ until they are in the measure.”

Cf. Bauer 84, Burton 83, \*Fâris p. 203, Fitzner p. 129, Harfouch p. 332, Nofal p. 606, Tallqvist 149.

57.

الطمع ضرّ ما نفع.

*it-ṭmaz ḡorr waḥ nefaz.*

“Greediness is poverty, not profit.”

58.

كل ديك على مزبلته صياح.

*kull dik ʔala mézbeltū ʕaiyāḥ.*

“Every cock crows on his own dung-hill.”

Cf. \*Berggren p. 230, Burton 47, Einsler 12, \*Fâris 200, Harfouch p. 330, Jewett (1) 4, Nofal p. 608, Socin 190, Tallqvist 139.

59.

امرق على نهر عجاج ولا تمرق على نهر هادي.

*imruk ʔala nḥnr ʔajjāj ū-lā timruk ʔala nḥnr ḥādī.*

“Ford a boisterous river, and do not ford a smooth river.”

A gruff, boisterous person is the best to trust.

Cf. Bauer 47, Jewett 32, Nofal p. 603.

60.

كنرة الايادي تحرق الطعام.

*kitret il-ayādī teḥruk it-ṭazām.*

“Many hands burn the food.”

Cf. Burton 178, Freytag III 2611, Jewett 42.

61.

رغيف برغيف ولا يبات جارك جوعان.

*rwǧīf bi-rwǧīf ū-lā yibāt jārak jūʕān.*

“Loaf for loaf, and your neighbor will not sleep hungry.”

Cf. Barthélemy 49, Bauer 49, Burton 38, \*Fâris p. 197, Harfouch p. 325, Landberg 128, Tallqvist 64.

62.

كرامتك يا عين تكرم مرج عيون.

*karāmtik yā ʕayn tikram merj ʕayūn.*

“For your sake, oh eye, Merj ʕayūn is honored.”

For a man's sake, his friend will be honored. Merj ʒayûn (lit. Meadow of Springs) is the name of a village of the Lebanon. The same word being used for "eye" and "spring," this proverb has a force in the original which it loses in the translation.

Cf. Nofal p. 622.

63.

البطن على لقمه والشرّ على كلمه.

*il-buṭn ʒala liqmi wiš-šnrr ʒala kilmi.*

"The appetite at a mouthful, and the evil at a word."

Cf. Bauer 48, \*Berggren p. 187, Burckhardt 312, Burton 179, \*Fâris p. 192, Nofal p. 613, Socin 366 and 367, Tallqvist 33 and 174.

64.

عيش يا كديش حتى يطلع الحشيش.

*ʒiṣ yâ kedîš ḥutta yuṭlaʒ il-ḥašîš.*

"Live, oh nag, until the grass grows."

Used when one person wishes to put off another by promises.

Cf. Burckhardt 425, Burton 91, Einsler 89, \*Fâris p. 199, Freytag III 2217, Jewett 68, Nofal p. 595, Tallqvist 111.

65.

من هالك لمالك لقبّاض الارواح.

*min ḥâlik li-mâlik li-ḥabbâd il-ârwaḥ.*

"From Hâlik to Mâlik to the Taker of the Souls."

If one lends any of his possessions, they will continue being lent, and he must not expect to get them back. The literal meaning of *ḥâlik* is "one perishing" and of *mâlik* "a proprietor."

Cf. Jewett 108, Spitta 141.

66.

طَبَّ الْجَرَّةَ عَلَى تَمِّهَا بِتَطْلَعُ الْبِنْتُ لَامَّهَا.

*tubb ij-jerra sala timmha btiṭṭax il-bint lw-immha.*

“Turn the jar on its mouth and the daughter will come up like the mother.”

The shape of a water jar is such that if turned on its mouth the jar will look much the same as when in its normal position; so a daughter will grow up to be like her mother.

Cf. Barthélemy 59, Bauer 112, \*Berggren p. 508, Burton 15, \*Fâris p. 198, Harfouch p. 327, Landberg 60, Nofal p. 613, Socin 577, Tallqvist 95.

67.

الْحَايِكُ عَرِيَانٌ وَالسَّكَافُ حَفِيَانٌ.

*il-hāyik ʔōryān wis-sikkāf ḥifyān.*

“The weaver is naked, and the shoemaker barefoot.”

Cf. Harfouch p. 334, Jewett 73.

68.

عَلَى قَدِّ فَرَاشِكَ مَدِّ رَجْلَيْكَ.

*sala kadd frāšak midd riḡlāk.*

“To the measure of your bed, stretch your feet.”

Cf. Bauer 172, \*Berggren p. 248, Burckhardt 411, Burton 27, Einsler 179, Freytag III 1855, Green 126, Harfouch p. 328, Landberg 135, Nofal p. 625, Socin 201, Spitta 148, Tallqvist 105, Tantavy p. 64.

69.

نَصَّ الدَّرْبَ وَلَا كُلَّهَا.

*naṣṣ id-derb ū-lā kullha.*

“Half the road, and not the whole of it.”

When one starts on the wrong course, it is better to turn back than to follow the matter to an unsuccessful conclusion.

Cf. Harfouch p. 331, Landberg 183, Nofal p. 615.



70.

لَمَّا تَحَجَّ القِيْقَان وَتَرْجِعْ بِلَا سِيْقَان.

*limma thiġ il-kīkân ū-tirjaḥ bela sīkân.*

“When the ravens go on the pilgrimage to Mekka, and return without their legs.”

When this happens, then such-and-such a thing, now regarded only as a remote possibility, will take place.

Cf. Jewett 35, Nofal p. 595, Tallqvist 38.

71.

مَا فِي فَوَلَةٍ مَسْوَسَةٍ حَتَّى يَرْزُقَهَا كَيْآلَ اَعْمَى.

*ma fi fāli msausi ḥatta yirziḥa kīyāl azma.*

“There is no wormy horse-bean without (God’s) granting it a blind measurer.”

Even the plainest girl may get married.

مَسْوَسَةٍ for مَسْوَسَةٍ.

Cf. Bauer 44, Burekhardt 618, Burton 65, Landberg 6, Spitta 41, Tantavy p. 128.

72.

تَنْيْنِ مَا بِيَشْبَعُوا طَالِبَ عِلْمٍ وَطَالِبَ مَالٍ.

*tnén ma byišbaʿū ṭālib ʿilm ū-ṭālib māl.*

“Two will not be satisfied: the seeker of knowledge and the seeker of money.”

Cf. Erpenius p. 51, Freytag III 369, Socin 256.

73.

بِحَبِّكَ يَا اسْوَارِي مِثْلَ زَنْدِي لَأَ.

*bḥebbak yā iswārī miṭl zindī laʾ.*

“I love you, my bracelet; like my wrist? No.”

Cf. Barthélemy 32, Bauer 98, Harfouch p. 320, Landberg 58, Nofal p. 598, Socin 51.

74.

احفظ عتيقك جديدك لا يبقى لك.

*nhfʿvz ʔatīkāk jdīdak la yibkālāk.*

“Keep your old, your new will not stay by you.”

Old friends should be trusted more than new ones.

Cf. Barthélemy 2, Burton 170, Einsler 97 and 98, Freytag III 1920, Harfouch p. 321, Jewett 71, \*Kallius 426, Landberg 167.

75.

اخرس عاقل ولا جاهل ناطق.

*aḥras ʔāqil ū-lā jāhil nāṭiq.*

“A wise mute, and not a fool who talks.”

The first is far preferable to the second.

Cf. Freytag III 783.

76.

إذا فاتك عام ترجى غيره.

*iza fātak ʔām trejja ġairū.*

“If one year passes you by, trust to another.”

Cf. Barthélemy 4, Jewett 123.

77.

ذكر الديب وهي القضيبي.

*zkur id-dīb ū-haiyī 'l-ḥṇḏīb.*

“Mention the wolf and prepare the stick.”

اذكر for ذكر.

Cf. Bauer 29, Burton 80, Freytag I p. 138, nos. 433 and 436, Harfouch p. 321, Jewett (1) 31, Jewett 56, Nofal p. 619, Socin 199.

78.

اركب الديك وشوف لوين بيوتيك.

*örkäh id-dīk ū-šāf lu-wēn būceddik.*

“Ride the cock, and see where he will take you.”

Go with a fool, and see where you will end.

Cf. Bauer 154, Burton 22, Socin 150.

79.

اسقيك بالوعد يا كمون.

*eskik bil-waʿd yā kemmūn.*

“I will water you by promise, oh cumin.”

The meaning is similar to that of No. 64.

Cf. \*Berggren p. 271, \*Boethor p. 222, \*Fāris p. 192, Harfouch p. 321, Nofal p. 595, Tallqvist 74.

80.

اشتغل حتى تاكل ولا تحتاج الرّّل.

*istāḡil ḥatta tākul ū-lā taḥtāj iz-zill.*

“Work so that you may eat, and you will not need (to be in) squalor.”

الذّلّ for الرّّل.

Cf. Barthélemy 6, Nofal p. 617.

81.

صلاح الرعيّة احسن من كثرة الجنود.

*ṣulāḥ ir-raʿiyyi aḥsan min kitret ij-jenūd.*

“The welfare of the subjects is better than many soldiers.”

Cf. Freytag III 1695.

82.

اضرب الخيرة على الحيط اذا ما لزقت بيلزق نصها.

*uḍrub il-ḥumīri sabt 'l-ḥuīt iza ma lizkit bylzuḥ nuṣṣha.*

“Throw the leaven on the wall; if it does not stick, half of it will stick.”

Although we may not gain all that we desire, by trying we shall at least gain something.

Instead of the last two words, I also have the variation

بيعلم مطرحها *bizallim nuṭraḥha*, “it will show the place (where it hit).”

Cf. Burckhardt 255, Green 33, Harfouch p. 321, \*Kallius 244, Jewett 41.

83.

كل عنزة معلقة بكرعوبها.

*kull zanzi mʿallaka bi-kerʿubha.*

“Every she-goat is suspended by her (own) feet.”

As every goat is hung up in the market by her own feet, so every one must succeed or fail according to his own efforts.

Cf. Barthélemy 79, Burckhardt 545, Burton 23, Freytag II p. 312 and p. 331, Harfouch p. 330, Landberg 72, Socin 434.

84.

ما عنده كبير إلا الجمل.

*ma sandū kebīr illa'j-jamal.*

“For him there is nothing big except the camel.”

Used of a person who will not admit that anyone is better than he.

Cf. Jewett 177, Socin 629.

85.

اللي بيخفي علتة بتقتله.

*illī byihfī ʔalltā btuqtln.*

“He who hides his trouble will be killed by it (lit. it will kill him).”

86.

لين قولك بتتخَبّ.

*lēyin qaulak btinḥabb.*

“Be your speech soft, you will be loved.”

Cf. Freytag III 2937.

87.

مات جكي واسترحنا منه رجع قال صبحك بالخير يا خالتي.

*māt jihī wisterāḥnu minnū rijiz qāl ṣubḥik bil-ḥēr yā ḥāltī.*

“Jihī died and we were rid of him. He returned and said, ‘May your morning be rich in gifts, oh my maternal aunt.’”

Used when something of which we thought we were well rid, comes back unexpectedly to trouble us still more. **صبحك بالخير** is one of the ordinary morning greetings. The reply is to repeat the greeting in the same form, or to say **يسعد صباحك** *yisʔad ṣubāḥak*.

Cf. the story of Jihī, No. 108.

88.

مدارة المتخَلّق صعبة.

*medārāt il-mithḥallik ʔazbi.*

“To treat the irascible man with courtesy is difficult.”

89.

سوّاق جمل ومستعجل لا يصير.

*sawwāq jamal ā-mistazjil lā yišir.*

“To be the driver of a camel and a hurrier is not possible.”

Used if a person tries to hurry something which cannot be hurried.

90.

حساب الحقل ما طلع على حساب البيدر.

*ḥisāb il-ḥqāl ma ṭulīx ʔala ḥisāb il-baidar.*

“The measuring in the field is not the amount at the measuring at the threshing-floor.”

Comparable to our proverb, “Don’t count your chickens before they’re hatched.”

Cf. Burton 84, Einsler 45, Jewett 55 and 117.

91.

أحبك يا سوارى على غير زندي لاء.

*eḥebbak yā suwārī ʔala ġuīr zindī laʔ.*

“I love you, oh my bracelet ; on another’s arm ? No.”

The two forms سوار and أسوار occur. Cf. No. 73.

92.

البارودة الفاصية تخوف تنين.

*il-bārūdī il-fāḍiyyi ṭḥawwif tnn.*

“The empty gun frightens (as much as) two (loaded ones).”

Cf. Einsler 157.

93.

كّل الدروب تودّي على الطاحون.

*kall id-drāb tūdūdī ʔala ṭ-ṭāḥūn.*

“All the roads lead to the mill.”

Cf. Barthélemy 74, Burton 24, \*Fāris p. 200, Harfouch p. 330, Landberg 40, Nofal p. 627, Tallqvist 138.

94.

حضر الرفيق قبل الطريق والراد قبل السفر.

*ḥuḍḍir ir-rufīq kabl it-ṭurīq wīz-zād kabl is-sufur.*

“Prepare the companion before (taking) the road, and the food before the journey.”

Cf. 'Ali's Sprüche p. 89, No. 4, Barthélemy 7, Erpenius p. 49, Fitzner p. 130, Harfouch p. 321, Jewett (1) 33, Must p. 26, l. 13 from bottom, Nofal p. 602, Socin 156.

95.

جبنا الاقرع تا يوتسنا كشف قرعته وخوفنا.

*jibna il-aḳraḥ ta yuṭṭennisna keṣṣef kḥrṣatū ū-ḥawwōfna.*

"We brought the man with scald-head to entertain us; he exposed his scald-head and frightened us."

What we take as a help may become a hindrance.

Cf. Burckhardt 186, Burton 144.

96.

نزل ابنك على السوق وشوف مين يرافق.

*nezzil ibnak ṣala's-sūḳ ū-šūf min yirāḳik.*

"Take your son to the market-place, and see who associates (with him)."

A man is known by his companions.

Cf. Barthélemy 90, Landberg 154.

#### STORIES.

The following stories are in the dialect of the Christians of Beirūt.

97.

هرون الرشيد طلب من ابو النّوّاس ان يعطيه عزز ائبح من  
 زنب. ابو النّوّاس تخبّي تحت الدرج. بعددين مرق الملك.  
 ابو النّوّاس قرص الملك في اجرة. الملك طلع وقال شو هادا  
 يا ابو النّوّاس. قال لا تواخرني يا مولاي انا فتكرتلك الملكة  
 زبيدة. قال له الملك هادا عزز ائبح من زنب.

*herûn ir-rašîd tûlb mîn abû'n-nûwâs in yaxtîh zûnr a'bah mîn zenb. abû'n-nûwâs tehubba taht id-derej. bazdên murû' il-melik. abû'n-nûwâs 'wraṣ il-melik fî ijrû. il-melik ṭollaz n-'âl šû hêda ya 'bû'n-nûwâs. 'âl la tirâhûznî yâ maulâi ana ftikértak il-meliki zbêdi. 'ullû il-melik hêda zûnr a'bah mîn zenb.*

5.

Herûn ir-Rašîd asked Abu 'n-Nuwâs to give him an excuse worse than a crime. Abu 'n-Nuwâs hid under the staircase. Later the king passed. Abu 'n-Nuwâs pinched the king in his leg. The king looked around and said, "What's this, oh Abu 'n-Nuwâs?" He said, "Excuse me, (lit. Do not find fault with me) my lord, I thought you were Queen Zbêdi." The king said to him, "That is an excuse worse than a crime."

5

L. 3: *تطلع* for *تطلع*. L. 4: *تواخذني* for *تواخذني*. L. 4: *افتكرتك* for *افتكرتك*.

98.

الملك هرون الرشيد قال لرجال اذا كان بتنام كل الليل على السطح بعطيك خمس مية ليرا بشرط انك ما بتتدقا. كانت ليلة برد قارصة. نام الرجال. لما طلع الضو راح الرجال لعند الملك. قال له الملك شوشفت في الليل. قال له ما شفت شي الا قنديل من بعيد. الملك قال فسد الشرط. 5. ما عطاءه شي. ابو النؤاس كان حاضر. ثاني يوم قال له للرجال بتعطيني نص الشرط اذا كنت بحصل لك الشرط. الرجال قال نعم. راح ابو النؤاس لعند الملك. قال له اليوم كان بتريد تتغدى معي انت والعسكر. الملك قال طيب. راح ابو النؤاس قال لمرته حضري لي اكل. اخذ الاكل للبرية. 6. وعلق الطنجرة في السجرة والملك كان ناظر الاكل. قال للعسكر انا جاعت. طلع شاف الطنجرة معلقة في السجرة.



قال له شو هادا يا ابو النّوّاس كيف بيستوي الاكل اذا كان الاكل  
فوق والنار تحت. ابو النّوّاس قال كيف بيتدقا الرجال اذا كان  
شاف الضوم من بعيد. قال الملك الحق معك يا ابو النّوّاس. 15  
امر العسكر حتى ينادوا الرجال واعطاه خمس مية ليرا. اخذ  
ابو النّوّاس النص والرجال النص.

*il-melik herûn ir-rašid 'al li-rijjâl iza kân bitnâm kull il-lêl  
zala 's-saḥḥ bazîk ḥums mît lira bi-šart innak ma bitdeffa.  
kânit lêlit bard 'ârša. nâm ir-rijjâl. limma tuliz id-dau rāh  
ir-rijjâl la-zönd il-melik. 'ullû il-melik ša šift fî 'l-lêl. 'ollû  
ma šift šî illa 'andil min bazîd. il-melik 'al feseḍ iṣ-šart. ma 5  
zaḥḥ šî. abû 'n-nūwās kân ḥādir. tânî yôm 'ollû lir-rijjâl  
bitaṣṣin nuss iṣ-šart iza kunt behuṣṣillak iṣ-šart. ir-rijjâl 'al  
nazam. rāh abû 'n-nūwās la-zönd il-melik. 'ollû il-yôm kân  
bitrid titjudda mazi ent wil-ṣaskar. il-melik 'al taiyib. rāh  
abû 'n-nūwās 'al li-martû ḥaddriti äkl. vḥud il-äkl lil-borriyi 10  
û-zalla' it-tanjara fî 's-sejra wil-melik kân nāfir il-äkl. 'al lil-  
ṣaskar ana jāst. tullaz šāf it-tanjara malla'a fî 's-sejra.  
'ollû ša ḥeda ya 'bû 'n-nūwās kif byistuwî il-äkl iza kân il-äkl  
fî win-nār taht. abû 'n-nūwās 'al kif byitdeffa ir-rijjâl iza kân  
šāf id-dau min bazîd. 'al il-melik il-ḥa' mazak ya 'bû 'n-nūwās. 1  
amar il-ṣaskar ḥotta yindû ir-rijjâl waṣṣah ḥums mît lira.  
vḥud abû 'n-nūwās in-nuss wir-rijjâl in-nuss.*

The King Herûn ir-Rašid said to a man, "If you will sleep on the roof for the whole night, I will give you five hundred pounds, on condition that you will not warm yourself." It was a night of bitter cold. The man slept. When the light appeared, the man went to the king. The king said to him, "What did you see in the night?" He answered, "I did not see anything except a lamp from afar." The king said, "The condition has been broken." He did not give the man any- 2  
thing.

Abu 'n-Nuwās was present. The next day, he said to the man, "Will you give me half of it, if I will get the reward for you?" The man said, "Yes." Abu 'n-Nuwās went to the king. He said to him, "To-day will you take lunch with me, you and the soldiers?" The king said, "Good."

Abu 'n-Nuwâs left and said to his wife, "Prepare for me food." He took the food and went outside and hung the kettle<sup>10</sup> on the tree. (Meanwhile) the king was waiting for the food. He said to the soldiers, "I am hungry." He looked and saw the kettle hanging on the tree. He said, "What's this, oh Abu 'n-Nuwâs, how will the food be cooked if the food is high up, and the fire beneath?" Abu 'n-Nuwâs said, "How would the man warm himself if he saw the light from afar?" The king said, "The right is with you, oh Abu 'n-Nuwâs." He ordered<sup>15</sup> the soldiers to call the man and caused five hundred pounds to be given to him. Abu 'n-Nuwâs took half, and the man took half.

L. 9: مرانه for مرتة. L. 11: شجرة for سجرة.

99.

ابو النّوّاس راح لعند الملك هرون الرشيد. قال له اعطيني  
ازن حتّى اخذ حمار من كلّ رجال بيخاف من مرتة. بيوم كان  
قاعد الملك في قصره. طلّع من الشّبّاك شاف غبرة طالعة.  
كان ابو النّوّاس جاي ومعه حمير كثير. قال له الملك شو هادا  
يا ابو النّوّاس. قال ابو النّوّاس يا سيدي انت سمحت لي ان<sup>5</sup>  
اخذ حمار من كلّ رجال بيخاف من مرتة وانا عمّال مفتش  
شفت مرة حلوة كثير ستحليتها لك. قال له الملك هس هس  
هس بتسمعك الملكة زبيدة يّحّا ورا الستار. بعددين ابو النّوّاس  
قال اعطيني حمارين انت الملك وخفت من الملكة. من  
الناس اخدت حمار منك حمارين.

0

*abū 'n-nūwās rāḥ la-ʔönd il-melik herān ir-rašīd. 'allū aʔlīnī  
ʔzn ḥattā āḥud ḥomār min kull riǧǧāl biḥāf min martū. bi-yóm  
kādūn 'āʔöd il-melik fī 'uṣrū. ṭallas min iṣ-šibbāk šāf ḡnbara  
ṭāla. kādūn abū 'n-nūwās jādī ū-mazū ḥomīr ketīr. 'allū il-  
melik šū hēda ya 'bū 'n-nūwās. 'al abū 'n-nūwās yā sīdī ent  
semāḥtillī in āḥud ḥomār min kull riǧǧāl biḥāf min martū wana* 5

*sammāl mfettiṣ ṣift mara helci ketir stahlētha ilak. 'ollū il-melik his his his btismazak il-meliki zbēdi yahha werā 's-stār. bazdēn abū 'n-nūrās 'āl azīnū ḥumārēn ent il-melik ū-ḥift min il-meliki. min in-nās vḥt ḥumār minnak ḥumārēn.* 10

Abu 'n-Nuwās went to the King Herūn ir-Rašīd. He said to him, "Give me permission to take a donkey from every man afraid of his wife." One day the king was sitting in his palace. He looked from the window and saw dust rising. Abu 'n-Nuwās was coming and with him many donkeys. The king said to him, "What's this, oh Abu 'n-Nuwās?" Abu 'n-Nuwās said, "Oh my lord, you permitted me to take a donkey from every 5 man afraid of his wife; and as I was searching I saw a very beautiful woman, and desired her for you." The king said to him, "Hush, hush, hush, the Queen Zbēdi will hear you; there she is behind the screen." Then Abu 'n-Nuwās said, "Give me two donkeys; you are the king, and were afraid of the queen. From the people I took one donkey, from you two." 10

L. 7: استكليتها for ستكليتها.

100.

مرّة هرون الرشيد اعطى مئة بيضة لمئة رجّال وحطّهم على كراسي وقال لهم هلق بيحي ابو النّوّاس انا بقول لكم كلّ واحد ببيض بيضة. بعدين ابو النّوّاس اجى قعد معهم. الملك قال بدّي كلّ واحد منكم يبيض بيضة. كلّ واحد باض بيضة 5 الّا ابو النّوّاس. بعدين خاف من الملك. حتار شو بدّه يعمل. صار يصيح متل الديك. قال له الملك شو هادا يا ابو النّوّاس. ابو النّوّاس قال يا مولاي مئة دجاجة ما بدّهم ديك على الاقل. انبسط الملك بابو النّوّاس واعطاه بخشيش.

*morra herūn ir-rašīd aṣṭa mīt bēda li-mīt riḡāl ū-ḥaṭṭhum sala krās ū-'ollūm ḥallū' byijī abū 'n-nūrās ana be'illukum kill wāḥid gībīd bēda. bazdēn abū 'n-nūrās ija 'azad mazḥum. il-melik 'āl biddi kill wāḥid minnakum gībīd bēda. kill wāḥid bāḍ bēda illa abū 'n-nūrās. bazdēn ḥāf min il-melik. ḥtār šū biddū* 5

*yazmil. šār yišīḥ mitl id-dik. 'ullū il-melik šā hēda ya'bū 'n-nūwās. abū 'n-nūwās 'āl yā maulāi mīt dījī ma biddhum dik zala'l-a'vl. inbwsnt il-melik babū 'n-nūwās waṣṭah baḥšīš.*

Once Herūn ir-Rašīd had a hundred eggs given to a hundred men, and placed them on chairs and said to them, "Presently Abu 'n-Nuwās will come. I shall say to you, 'Every one must lay an egg.'" Later Abu 'n-Nuwās came and sat with them. The king said, "I wish every one of you to lay an egg." Every one, except Abu 'n-Nuwās, laid an egg. Then Abu 'n-Nuwās was afraid of the king, and was perplexed what he should do. He 5 began to crow like a cock. The king said to him, "What's this, oh Abu 'n-Nuwās?" Abu 'n-Nuwās said, "Oh my lord, do not a hundred hens want at least one cock?" The king was pleased with Abu 'n-Nuwās, and caused a present to be given him.

L. 5: احتار for حنار.

101.

هرون الرشيد قال لابو النّوّاس ما بقى تشرب نبيد وازا شربت  
بقطع راسك. بيوم ابو النّوّاس كان حامل قنينة نبيد. التقى  
بالمك هرون الرشيد. قال له شو معك يا ابو النّوّاس. ابو  
النّوّاس قال ما معي شي. المك قال له مدّ ايديك. مدّ ايده.  
قال له مدّ الثانية. نقل القنينة لايده الثانية وصار يمشي لورا  
حتى وصل للحيط. قال له المك مدّ ايديك. حطّ القنينة  
بين ضهرة والحيط ومدّ ايديه. قال له المك تعال لهون يا  
ابو النّوّاس. قال له بتنكسر يا حلو. ضحك المك وما قال  
له شي.

*herūn ir-rašīd 'āl labū 'n-nūwās ma bw'a tišrab nbīd wiza šribt  
bu'taz rāsak. bi-yōm abū 'n-nūwās kân ḥāmīl 'mnīnīl nbīd.  
ēlta'a bil-melik herūn ir-rašīd. 'ullū šā mazak yā 'bū 'n-nūwās.  
abū 'n-nūwās 'āl ma mazī šī. il-melik 'ullū midd idak. medd  
ēdū. 'ullū midd it-tānyī. nū'vl il-'mnīnī lēdū it-tānyī ū-šār  
yimšī li-wera ḥutta wuṣīl lil-ḥaiṭ. 'ullū il-melik midd idēk.* 5

*ħatt il-'nnīni bēn dħhrū wil-ħaiṭ ū-medd idēh. 'ollū il-melik  
taza la-hōn ya 'bū 'n-nūwās. 'ollū btinksir yā helū. dħħok il-  
melik ū-ma 'ollū šī.*

Herūn ir-Rašīd said to Abu 'n-Nuwās, "You must not drink wine, and if you do drink, I will cut off your head." One day Abu 'n-Nuwās was carrying a bottle of wine. He met the King Herūn ir-Rašīd. He said to him, "What have you, oh Abu 'n-Nuwās?" Abu 'n-Nuwās replied, "I have not anything." The king said to him, "Stretch out your hand." He stretched out his hand. "Stretch out the other." He changed the bottle into his other hand, and began to walk backward until he reached the wall. The king said, "Stretch out (both) your hands." Abu 'n-Nuwās placed the bottle between his back and the wall, and stretched out (both) his hands. The king said to him, "Come here, oh Abu 'n-Nuwās." He replied, "It will break, oh beautiful one!" The king laughed, and did not say anything to him.

L. 4: يدك ايدك.

L. 7: تعال لهون is pronounced as though there were only one ل. When تعال is pronounced alone, the ل is often mute.

102.

الشیطان اجی لعند الفرنجي شافه عمال يذفخ الطبخ بتمه  
في الصيف. قال له شروع-م تعمل. الفرنجي قال عمال ذفخ  
الطبخ. بعدين اجی الشيطان في الشتا شاف الفرنجي عمال  
يذفخ ايديه حتى يدنوا. قال له الشيطان شروع-م تعمل. قال  
له عمال ذفخ لايدي حتى ادنا. بعدين الشيطان قال الفرنجي 5  
عنده ذفسين واحد للمصنف وواحد للمشتا انا بدتي شلحه تيا به.  
قال للفرنجي بتركبني وبركبك. قال له الفرنجي انت بتغني موال  
وانا بغني موال. بعدين طلوع الشيطان ركب على الفرنجي  
وغنى مواله. بعدين خلص طلوع الفرنجي ركب بدني يغني تيري  
لم تيري لم كل الدرب مما كان يخلص. لقط الشيطان وحطه في 10



كان في ملك سأل الوزير حتى يخلق له . الوزير قال انا بحاف  
اجرك . الملك قال اعطيني شمعه وشحيطا . الوزير عطاها .  
الملك ولع الشمعه وبدي يحرق لحيته . صارت تحترق الحية  
من فوق والايد من تحت . بعدين قال للوزير ما ابلدني  
بعطيك فرصة سبعة ايام حتى تلاقي لي رجال ابلد مني .<sup>5</sup>  
الوزير اخذ مصاري وراح . وصل لعند الفاخوري . كان معه كتب  
كثير . قال له انا بدتي شوف مستقبلك . فتح الكتب وصار  
يقرا . قال له بكرا تعى بكير بتلاقي خمس مية قرش على  
الطاولة . ثاني يوم لقي خمس مية قرش . قال له الوزير تعى كمان  
بكرا بتلاقي الف قرش . اجى ثاني يوم لقي الف قرش .<sup>10</sup>  
الفاخوري قال له دخلك خبرني كيف بتعرف . قال له ما  
بيخصك تعى بكرا بتلاقي الف وخمس مية بس بتشتري فيهم  
اكل ليش بدك تموت بعد بكرا . كل قد ما فيك ولما بتطلع  
نجمه الصبح بدك تموت . ثاني يوم اجى واخذ الف وخمس  
مية قرش وراح شترى بكال المصاري اكل وصار ياكل حتى ما<sup>15</sup>  
عاد فيه يتحرك . قال لمرته شوفي لي طلعت النجمه . قالت  
له طلعت . قال لها روجي ورا المشايخ وقولي لهم جوزي مات .  
اجوا المشايخ غسلوه واخذوه للمقبره وما حكي ولا كلمه .  
الملك قاعد في الشباك وشايف كل شي . الوزير علم مره حتى  
توقف على الدرب وصارت تسب وتقول الحمد لله اللي مات<sup>20</sup>  
الشيخ الفاخوري يخرب بيته الله يغثق له عمره ما يرجع . قال  
لها لو كنت مش ميت كنت بقوم ليكي . ضحك الملك وقال  
صحيح في ابلد مني .

*kān fī melik se'el il-wezīr ḥotta yehlī'lū. il-wezīr 'āl ana  
 bhāf ijrāḥak. il-melik 'āl aštīnī šemza ū-šahḥaita. il-wezīr  
 ʔatāh. il-melik wallaz iṣ-šemza ū-bidī yehruw lāḥyitū. ʔarīt  
 teḥtīrī il-lāḥyi min fō' wil-id min taḥt. baʔdēn 'āl lil-wezīr  
 mā ablādni baʔtik furʔa sebʔat iydām ḥotta tlā'ilī riyydl ablad  
 minnī. il-wezīr vḥnd mʔʔārī ū-rāḥ. wuʔil la-ʔōnd fāḥārī. 5  
 kān mazū kutub ketīr. 'ollū ana biddī ʔāf mistv'blak. fetāḥ  
 il-kutub ū-ʔār ō'ra. 'ollū bukra taza bakīr bittlā'i ḥums mīt 'ōrṣ  
 ʔalāt-ṭauli. tānī yōm lw'a ḥums mīt 'ōrṣ. 'ollū il-wezīr taza  
 kemān bukra bittlā'i elf'ōrṣ. ija tānī yōm lw'a elf'ōrṣ. il-fāḥārī 10  
 'ollū daḥlak ḥabbirni kif btazrif. 'ollū ma biḥuʔʔak taza bukra  
 bittlā'i elf ū-ḥums miyi bes btištīrī fīhum ākl lēš biddak tmāt baʔd  
 bukra. kul 'odd ma fīk ū-limma btiṭlaz niymīt iṣ-ʔubḥ biddak  
 tmāt. tānī yōm ija wḥvd elf ū-ḥums mīt 'ōrṣ ū-rāḥ štera bi-kull  
 il-mʔʔārī ākl ū-ʔār yākul ḥatta ma ʔād fīh yitharrak. 'āl li- 15  
 martū ʔūfīlī ṭulazit in-niymī. 'ālītlū ṭulazit. 'ollha rāḥi vera  
 'l-mešāyih ū-ʔūlilhum jōzī māt. iḥū il-mešāyih ḡṡṡelāḥ wḥndāḥ  
 lil-mʔ'bara ū-ma ḥiki ū-la kilmi. il-melik 'āʔōd fī-š-šibbāk  
 ū-šāyif kill šī. il-wezīr ʔallem mara ḥotta tā'af ʔala'd-derb ū-  
 ʔarīt tesibb wit'āl il-ḥomd illa illi māt iṣ-šēḥ il-fāḥārī yaḥrub 20  
 bētū vlla yiḡummī'lū ʔomrū ma yōrʔaz. 'allha lau kunt muš  
 meyyit kunt be'am lēki. dḥḥak il-melik ū-'āl ʔaḥīḥ fī ablad minnī.*

There was a king, who asked the vizīr to shave him. The vizīr said, "I am afraid of cutting you." The king said, "Give me a candle and matches." The vizīr gave them to him. The king lighted the candle, and began to burn his beard. Above, his beard began to burn, and below, his hand. Then he said to the vizīr, "How stupid I am! I will give you a leave 5 of seven days to find a man more stupid than I." The vizīr took money and departed. He came to a jar-maker. (The vizīr) had many books with him. He said to the jar-maker, "I will see your future." He opened the books, and began to read. He said, "Come early to-morrow, and you will find five hundred piastres on the table." The following day, the jar-maker found five hundred piastres. The vizīr said to him, "Come again to-morrow, and you will find a thousand piastres." He came the next day, and found a thousand piastres. The jar-maker 10 said to the vizīr, "I beg of you to tell me how you know." The vizīr replied, "That does not concern you. Come to-mor-



row and you will find a thousand and five hundred, but you must buy food with the money, because you will die the day after to-morrow. Eat as much as you can, and when the morning star rises, you will die." The following day, he came and found a thousand and five hundred piastres, and departed and bought food with all the money. He began to eat, until he could not <sup>15</sup> move. He said to his wife, "See for me whether the star has risen." She told him, "It has risen." He said to her, "Go before the elders, and say to them, 'My husband has died.'" The elders came, and washed him, and took him to the cemetery. He spoke not a word. The king was sitting in the window and watching everything. The vizir instructed a woman to stand on the road; she began to curse and say, "Praise be to God that he who has died is the jar-maker, (who was) an elder. <sup>20</sup> May his house be destroyed; may God make his grave deep, and may his life not return." The jar-maker replied, "Were I not dead, I would rise against you!" The king laughed, and said, "It is true, there are people more stupid than I."

L. 8: غرش for قرش.

104.

كان في رجال من عاليه سأل ساحر اي متى بموت. قال له  
لما ييصقوا دينيك. كل يوم كان يدس دينيه وما يلقبهم  
مصقعين. بيوم كان في شتا وبرد كثير. دس دينيه لقاهم  
مصقعين. نام على الدرب وما عاد تحرك. مرق رجال  
وعيط له يا حسين يا حسين. ما رد. بعدين راح الرجال <sup>5</sup>  
للضيعة وصار يعيط مات فلان. اجتمعوا الناس واخذوا الحمل  
وراحوا تا جيبوه. ما حكي ولا كلمه. بعدين وصلوا للضيعة.  
في دربين لبينه درب من فوق ودرب من تحت. ختلفوا بين  
بعضهم. ناس قالوا من فوق اقرب وناس قالوا من تحت  
اقرب. بعدين هو قال لما كنت طيب كنت امرق من فوق <sup>10</sup>.  
كانت الدرب اقرب. بعدين حطوه وصاروا يفحكوا عليه.

*kân fi riġġâl min zâlêh se'el sâhir aimten bmat. 'vllû limma  
bişp"izû dînêk. kill yôm kân yidîss dînêh û-ma yil'ihum  
mşp"izîn. bi-yôm kân fi šita û-bvrd ketîr. dess dînêh le'âhum  
mzv"izîn. nâm zala'd-derb û-ma zâd tharrak. mwpv' riġġâl  
û-zaiyêlû yâ ħvsên yâ ħvsên. ma redd. bazdên râĥ ir-riġġâl 5  
liq-dêza û-šâr yizaiyit mât flân. ijtemazû in-nâs wvĥvdû il-  
mahmil û-râĥû tâ jîbûh. ma ħikî û-la kilmî. bazdên wuṣlû  
liq-dêza. fi derbên li-bêtû derb min fô' û-derb min taht. ħtel-  
efû bân bazdhum. nâs 'âlû min fô' a'rab û-nâs 'âlû min taht  
a'rab. bazdên hû 'âl limma kunt taiyib kunt imru' min fô' 10  
kânit id-derb a'rab. bazdên ħvṭṭâh û-šârû yidĥakû zâlêh.*

There was a man from Ẓalêh asked a sorcerer, "When shall I die?" He told him, "When your ears become cold." Every day the man felt of his ears, and did not find them cold. One day, there was a great deal of rain and cold. He felt of his ears, and found them cold. He lay down in the road, and did not move. A man passed, and called to him, "Oh Ĥvsên, oh Ĥvsên!" He did not answer. Then the man went to the vil- 5  
lage, and began to call, "So-and-so has died." The people gathered, brought the bier, and went to bring him. He spoke not a word. Finally they arrived at the village. There were two roads to his house, one from above, the other from below. The people disputed among themselves. Some said, "(The road) from above is shorter," and some said, "(That) from below is shorter." Then the man said, "When I was alive, I used to pass from above. It was the shorter road." Then they put 10  
him down, and began to laugh at him.

L. 7: حتى يجيبوه for تا جيبوه.

105.

كان في رَجَّال من عين دارة ورجال من الشويفات. كانوا  
متل الاخوه. اللي من عين دارة كان دايماً يزور الرجال اللي  
من الشويفات وكان دايماً يقول له قدّيش بحبك تزورني شي يوم  
حتى وانيك على معروفك. بيوم راح لعنده بس شافه من بعيد.  
قال لها لمرته قولي اتي مش هون وراح تخبي. وصل الرجال. 5

قال لها يا مرة خي خي هون. قالت له لاء ما بعرف وينه. حمل حاله وراح نام في الحان. بعد مده اجى الرجال اللي من عين دارة للشويات. شافه صاحبه من بعيد. قال له اهلا وسهلا واخده للبيت. كان عنده مسطاح تين. اخذ الحمار وطعماه اول مرة وتاني مرة. تعود الحمار. بالسهرة قال له بتاع 10 الشويات لبتاع عين دارة في وحش كد ليله بيحي على مسطاح التين انت بتعرف تقوس ملج حتى تربط له. قال له معلوم. اللي من الشويات قال لها لمرته هلق لتا بروج فيلتي الحمار. راحوا حتى يربطوا للوحش. المرة فيلتي الحمار. صاحبه قوسه مش عارف انه حماره فتكره انه الوحش. 15 لما صرخ الحمار قال إي هادا حماري. قال له اللي من الشويات في الليل عرفت صوت حمارك اما انا طقة الظهر ما عرفتني. لا انت خي ولا انا خيك.

*kân fî rijjâl min zain dâra û-rijjâl min iṣ-ṣ̣aifât. kânû mîl il-ûhri. illi min zain dâra kân dēman yizûr ir-rijjâl illi min iṣ-ṣ̣aifât û-kân dēman yî'llû 'addēṣ bhebbak tzûrnî ṣ̣i yôm hutta wâfik zala mazrâfik. bi-yôm râh la-zöndû bes ṣ̣âfû min bazîd. 'ullha li-martû 'âlî innû muṣ hön û-râh thubba. wuṣil ir-rijjâl. 'ullha yâ mart haiyî haiyî hön. 'alillû la' ma bazrif 10 i-enû. hemel hâlû û-râh nâm fî'l-hân. bazîd middi ija ir-rijjâl illi min zain dâra liṣ-ṣ̣aifât. ṣ̣âfû ṣ̣âhibû min bazîd. 'ullû ahel 'ô-sehela i-enûdû lil-bêt. kân zandû mistâh tîn. vḥad il-humâr û-ṣ̣azmâh awccl murra û-tânû murra. tezauced il-humâr. bis-sehara 'ullû btâz iṣ-ṣ̣aifât li-btâz zain dâra fî 10 i-enṣ kill lēli byijî zala mistâh it-tîn ent btazrif te'awcis mlîh hutta nurbutû. 'ullû mazlâm. illi min iṣ-ṣ̣aifât 'ullha li-martû hullû' limma brûh fellî il-humâr. râhû hutta yurbutû lil-wḥṣ. il-mara fēletit il-humâr. ṣ̣âhibû 'awresû muṣ zârif innû humârû ftekerû innû il-wḥṣ. limma ṣ̣urûh il-humâr 'âl 15 i hēdu humârî. 'ullû illi min iṣ-ṣ̣aifât fî'l-lēl zariṣt ṣ̣aut*

*ḥomārak emma ana ṭp't id-ḏuhur ma zariftnī lu ent ḥaiyī ū-lu ana ḥaiyak.*

There was a man from ʕain Dāra, and a man from iṣ-Ṣwaifāt. They were like brothers. The one from ʕain Dāra was always visiting the man from iṣ-Ṣwaifāt, and was always saying, "How much I should like to have you visit me some day, so that I may repay your kindness." One day he went to the house of the man from ʕain Dāra, but (the latter) saw him from afar. He said to his wife, "Say that I am not here," and went to hide. The man arrived, and said to her, "Oh wife of my brother, is my brother here?" She said to him, "No, I do not know where he is." He prepared himself to depart, and went to sleep in the caravanserai. After a while, the man from ʕain Dāra came to iṣ-Ṣwaifāt. His friend saw him from afar. He said to him, "Welcome," and took him to the house. He had a drying-place for figs. He took his friend's donkey, and fed him there a first time, and a second time. The donkey became accustomed to it. In the evening, the one from iṣ-Ṣwaifāt said to the one from ʕain Dāra, "There is a wild beast comes every night to the drying-place for the figs; do you know how to shoot well, so that we may lie in wait for him?" He replied, "Certainly." The man from iṣ-Ṣwaifāt said to his wife, "When I depart presently, loose the donkey." They went to lie in wait for the wild beast. The woman loosed the donkey. His owner shot him, not knowing that it was his donkey; he thought that it was the wild beast. When the donkey brayed, his owner said, "Ee, that is my donkey!" The man from iṣ-Ṣwaifāt said to him, "In the night you knew the voice of your donkey, but at noon-day me you did not know. You are not my brother, and I am not your brother."

L. 14: فلتت فيلتت and فلتتي for فيلتتي.

106.

في رّجال راح من برّ الشام لبرّ مصر . وصل للقاهرة وهو  
ماشي في السوق شاف كلاب كتير . قال قدّيش في كلاب في  
ها البلد . واقف ولد زغير قال له بس يا سيدي كلهم غربا .

*fī rijjāl rāh min bōrr iṣ-šām li-bōrr muṣr. wuṣil lil-'dhira  
ū-hā māṣi fī's-sū' šāf klāb ketīr. 'al 'addēš fī klāb fī hel-belūd.  
wā'if welūd zǧīr. 'allū bes yā sīdī killhum ǧuraba.*

There was a man who went from Syria to Egypt. He arrived at Cairo, and as he was walking in the market, he saw many dogs. He said, "How many dogs there are in this city!" A small boy (was) standing (near). He said to him, "But, my lord, they are all foreigners."

107.

كان في بدوي مارق. بعددين شاف ناس عمال يحصدوا.  
شاف صبيته حلوه وهو كان حلو. قال لها اعلمي معروف  
سقيني. قالت له تفضل اشرب من صرف اللبن. لما شرب  
قالت له لو بعرف اسمك كنت بقول لك هنيئا. قال لها اسمي  
بوجهك. قالت له هنيئا يا حسن. قال لها لو بعرف اسمك  
كنت بستكثر بخيرك. قالت له اسمي جوات قرابك. قال لها  
فتنه فتنتيني بحسبك.

*kān fī bedaui mārī. baḏdēn šāf nās zammāl yehṣdū. šāf  
ṣubīyi helwi ū-hā kān helū. 'allha azmīti mazrāf s'inī. 'ālītlū  
tḥdḥdḥl iṣrab min ḥḥrj il-leben. limma širib 'ālītlū lau baṣriḥ  
ismak kunt be'llak henīyen. 'allha ismī bi-riḥhik. 'ālītlū  
henīyen yā ḥasan. 'allha lau baṣriḥ ismik kunt bistektir bi-ḥērik. 5  
'ālītlū ismī jūwāt 'arābak. 'allha fitni fetentīnī bi-ḥisnik.*

A Bedawin was passing. He saw some people harvesting. He saw a beautiful young woman, and he himself was handsome. He said to her, "Do the favor of giving me a drink." She said to him, "Welcome, drink from the skin of leben." When he had drunk she said to him, "If I knew your name, I should say to you, 'May it benefit you.'" He said to her, "My name is in your face." She said, "May it benefit you, oh Ḥasan (Beautiful)." He said to her, "If I knew your name, I should wish that your gifts may increase." She said, 5  
"My name is inside your scabbard." He said to her, "Fitni, you have charmed me with your beauty."

L. 7: the word **فتنه** means a "test"; the sword is the test of a man. There is also a second meaning, "seduction" or "enchantment." The verb **فتنتي**, belonging to the same root, has this second meaning.

108.

كان في تنين اخوه عندهم تينه. واحد قال له للتاني انت  
 اقعد انظر التينه وانا بروح بقعد صانع. قال له الرغير لاء.  
 خيه قال له طيب بس لا تقعد عند واحد اجرودي. قال له  
 مليح. صار يمشي التقى بخوري اجرودي. الخوري قال له بتقعد  
 عندي صانع. قال له لاء خي قال لي لا تقعد عند واحد<sup>5</sup>  
 اجرودي. بعدين صار يمشي الصبي والخوري يلحقه. فتكر ان  
 كل الناس خوارنه واجروديه. قال له بتخطني عندك صانع.  
 قال له تعى بس بشرط ان اللي بيزعل من التاني بيقص له  
 سريده من بين عينيه. الصبي قال مليح. قال له الخوري خد  
 الكلبة والحمار وها القمححات وها الخبزات. انت بتاكل خبز<sup>10</sup>  
 الشعير والكلبة طعميها خبز القمح. عمل هاك بقى داخ من  
 خبز الشعير ما زرع الا نص مد. عيط عليه الخوري. زعل  
 الصبي. قال له الخوري انت زعلان. قال له معلوم. بعدين  
 قص له سريده من بين عينيه. راح لعند خيه. قال له خيه  
 ما قلت لك انت اقعد ناطور التينه. هلق انت اقعد انظرها<sup>5</sup>  
 وانا بروح بقعد صانع. راح جكي لعند الخوري. قال له  
 بتخطني عندك صانع. قال له فوت بس بشرط اللي بيزعل  
 من التاني بيقص له سريده من بين عينيه. قال له طيب.  
 قال له الخوري خد الحمار وها الست امداد تمح اززعهم الكلبة  
 بتدلك. بتطعمها خبزات القمح وبتاكل انت خبزات الشعير<sup>20</sup>

وبعد ما بتخلص بتجيب شريّة حطب على الحمار. راح اكل  
خبزات القمح وضرب الكلبة قتلها واخذ عودتين شكهم في  
ضهر الحمار قتلها والقححات طمّهم في الارض وراح للبيت. قال  
له الخوري وين الكلبة. قال له ليش اتّي اكلت خبزات القمح  
حردت قتلتها انت زعلت. قال له لاء. قال له وبين الحمار. 25  
قال له انت قلت لي حتّى حطّ وما عطيتني شي حتّى حطّ  
الحطّ انا شكيت عودة من هون وعودة من هون. مات.  
زعلت انت. قال له لاء. بعددين فات لعند الخوريّة قال لها  
مبيّن هادا اشطن متّا. بعددين قال له خد ها الصبي لبرّا.  
اخذة. قال له شرف ازا بتعمل شي او ما بتعمل بدّي مّوتك. 30  
صار يبيكي الصبي. ضهر الخوري. قال له شوبه. قال له  
عّمال يبكي. قال له ضربه كف. ضربه كف مّوته. قال له  
الخوري وين الصبي يا جكي. قال له يا معلّي انت قلت  
لي ضربه كف. ضربته مات. زعلت. قال له لاء. قال لها  
مبيّن يا خوريّة جكي راح يقصّ لي سريده من بين عيني. 35  
بعددين قال له لجكي طلّع الفدان للشمس. اخذ الفدان قطعته  
شقّف ورماه على السطح. قال له الخوري وين الفدان. قال  
له طلّعتة على السطح يتشّمس. قال له كيف طلّعتة. قال  
له شقّفته شقّف زعلت يا معلّي. قال له لاء. بعددين راح  
لعند الخوريّة قال لها قومي ادبجي الدجاجات واعملينهم 40  
زّواده. جّحي سامع على السطح. نزل قعد في الصندوق واكل  
الدجاجات. نصّ ليل الخوري قال لها للخوريّة قومي تا  
نروح. حمل الصندوق ومشى. قال لها يا خوريّة مبيّن ها

الصندوق ثقيل. قالت له انا تليتة دجاج وخبز. وصلوا  
 لحد شط البحر. قال لها اقعدي يا خوريته. فتكوا الصندوق 45  
 لقيوا جكي. قالوا يي انت هون. قال لهم أي ما لي قلب  
 فارتكم زعلت يا ابونا. قال له لاء. راح جكي حتى يشم الهوا.  
 قال لها الخوري للخوريته هلق منام بيكي جكي بينام معنا بس  
 يغفى منرميه في البحر. جكي عرف شربدهم يعملوا. سرق  
 منديل الخوريته ونام حد الخوري. وعي الخوري ختن جكي 50  
 الخوريته. بعدين قال لها قومي يا خوريته حتى نرمي جكي.  
 صار الخوري وجكي يدقشوا الخوريته رميوها في البحر. بعدين  
 قال الخوري خي انا مبسوط خلصنا من جكي. قال له جكي  
 لاء خلصت من الخوريته. زعلت يا ابونا. قال له معلوم  
 زعلت قتلت الكلبة والحمار والصبي والفدان واكلت الدجاجات 55  
 وما زعلت بس هلق ميت من الزعل. قص له سريده من  
 بين عينيه وراح.

*kān jī tnēn ōhwi zandhum tīni. wāḥad 'ollū lit-tānī ent ō'zud  
 inṭur it-tīni wana brāḥ bō'zud šāniz. 'ollū iz-zjīr la'. ḥaiyū  
 'ollū ṭaiyib bes la tō'zud zand wāḥad ejrādī. 'ollū mlīḥ. šār  
 yimṣī illa'a bi-ḥārī ejrādī. il-ḥārī 'ollū btō'zud zandī šāniz.  
 'ollū la' ḥaiyū 'illī la tō'zud zand wāḥad ejrādī. baḏlén šār 5  
 yimṣī iṣ-ṣbī wil-ḥārī yilḥa'ū. fteker in kull in-nās ḥuwni  
 wejrādīyi. 'ollū biḥṭṭnī zandak šāniz. 'allū taza bes bi-šarṭ  
 in illī byizal min it-tānī bi'nṣṣillū srīdi min bēn zainēh. iṣ-  
 ṣbī 'āl mlīḥ. 'ollū il-ḥārī ḥud il-kelbi wil-ḥamār ū-hel-'omḥāt  
 ū-hel-ḥubzāt. ent btākul ḥubz iṣ-šazīr wil-kelbi ṭazmiḥa ḥubz 10  
 il-'omḥ. zamel hēk bw'a dāḥ min ḥubz iṣ-šazīr ma zeraḥ illa nuṣṣ  
 midd. zaiyet zalēh il-ḥārī. zazöl iṣ-ṣbī. 'ollū il-ḥārī entī  
 zazān. 'ollū mazlām. baḏlén 'nṣṣollū srīdi min bēn zainēh.  
 rāḥ la-zōnd ḥaiyū. 'ollū ḥaiyū ma 'ultillak ent ō'zud nātār it-  
 tīni. ḥollw' ent ō'zud inṭurha wana brāḥ bō'zud šāniz. rāḥ 15*



jihī la-zōnd il-hārī. 'ollū biḥwṭṭnī zandak šāniz. 'ollū fāt  
bes bi-šart illi byizal min it-tānī bi'wṣṣillū sridi min bēn  
zainēh. 'ollū taiyib. 'ollū il-hārī ḥud il-ḥmmār ū-hes-sitt  
āmdād 'wṃh izrazhum il-kelbi biḥdillak. biṭṭazmha ḥubzāt il-  
'wṃh ū-btākul ent ḥubzāt iṣ-šazir ū-bazd ma btuḥṭwṣ biṭjib 20  
šwaiyet ḥwṭwḥ zala 'l-ḥmmār. rāḥ ākel ḥubzāt il-'wṃh ū-ḍwṛwḥ  
il-kelbi 'wtelha wḥwḍ zūdtēn šekkhum fi ḍwḥwṛ il-ḥmmār 'wtelū  
wil-'wṃhāt ṭwmmhum f'īl-ard ū-rāḥ lil-bēt. 'ollū il-hārī wēn  
il-kelbi. 'ollū lēš innī ākelt ḥubzāt il-'wṃh ḥwṛdit 'wteltha  
enti zazōlt. 'ollū la'. 'ollū wēn il-ḥmmār. 'ollū ent 'ultillī 25  
ḥotta ḥwṭṭib ū-ma zatētnī šī ḥotta ḥwṭṭ il-ḥwṭeb ana šekkēt  
zādi min hōn ū-zādi min hōn. māt. zazōlt enti. 'ollū  
la'. bazdēn fāt la-zōnd il-hārīyi 'ollha mbēyin hēda aštan  
minna. bazdēn 'ollū ḥud heṣ-ṣwbī li-ḥwṛra. wḥwḍ. 'ollū  
šāf iza btazmil šī au ma btazmil biddi mawwētak. šār 30  
yibki iṣ-ṣwbī. ḍwḥwṛ il-hārī. 'ollū šā bā. 'ollū zammāl yibki.  
'ollū ḍwḥwṛ keff. ḍwṛwḥ keff mawwētū. 'ollū il-hārī wēn iṣ-  
ṣwbī yā jihī. 'ollū yā mṣallmī ent 'ultillī ḍwḥwṛ keff. ḍwṛwḥ  
māt. zazōlt. 'ollū la'. 'ollha mbēyin yā ḥārīyi jihī rāḥ  
yī'wṣṣillī sridi min bēn zainēyi. bazdēn 'ollū li-jihī ṭolliz il- 3  
fiddān liš-šems. wḥwḍ il-fiddān 'wṭṭazū šī'wṣ ū-ramāḥ zala  
's-sṭḥ. 'ollū il-hārī wēn il-fiddān. 'ollū ṭollaztū zala 's-saṭḥ  
yitšemmes. 'ollū kif ṭollaztū. 'ollū šā'wṣtū šī'wṣ zazōlt yā  
mṣallmī. 'ollū la'. bazdēn rāḥ la-zōnd il-hārīyi 'ollha 'āmī  
idbeḥī id-ḍjājāt wazmlihum zūwādī. jihī sāmiz zala 's-sṭḥ. nīzil 4  
'azad f'ī'š-šandā' wākel id-ḍjājāt. nuṣṣ lēl il-hārī 'ollha lil-  
ḥārīyi 'āmī tenrāḥ. ḥamel iṣ-šandā' ū-miṣi. 'ollha yā ḥārīyi  
mbēyin heṣ-šandā' ta'īl. 'ālittū ama tellētū ḍjāj ū-ḥubz.  
wuslū la-ḥadd saṭṭ il-bwḥr. 'ollha ō'zudī yā ḥārīyi. fetahū  
iṣ-šandā' la'yū jihī. 'ālū yī ent hōn. 'ollhum ē ma li 'wḥ 4  
fārī'kum zazōlt yā'wḥana. 'ollū la'. rāḥ jihī ḥotta yešimm il-  
ḥawca. 'ollha il-hārī lil-ḥārīyi ḥwḥw' mṣām byijī jihī ḍinām  
mazna bes yigfa mṣirmīh f'īl-bwḥr. jihī zaref šū biddhum  
yazmlū. sarw' mandil il-ḥārīyi ū-nām ḥadd il-hārī. wīzōi il-  
ḥārī ḥmmuṃen jihī il-ḥārīyi. bazdēn 'ollha 'āmī yā ḥārīyi ḥotta 5  
nīrmū jihī. šār il-hārī ū-jihī yidiṭṭšū il-ḥārīyi rimyāha fī  
'l-bwḥr. bazdēn 'āl il-hārī ḥaiy ana mabsāt ḥwḥwṣna min jihī.  
'ollū jihī la' ḥwḥwṣt min il-ḥārīyi. zazōlt yā'wḥana. 'ollū  
mazlām zazōlt 'wtelt il-kelbi wil-ḥmmār wīṣ-ṣwbī wil-fiddān  
wākelt id-ḍjājāt ū-ma zazōlt bes ḥwḥw' mēyit min iz-zal. 5  
'wṣṣollū sridi min bēn zainēh ū-rāḥ.

There were two brothers who had a fig-tree. One said to the other, "Remain and guard the fig-tree, and I will go out as a servant." The younger brother said, "No." His brother said to him, "Very well, but do not be the servant of a man who has no hair on his face." He answered, "Good."

He went forth, and met a priest with no hair on his face. The priest said, "Will you be a servant with me?" He replied, "No. My brother told me not to be a servant for one who has no hair on his face." Then he went on further, and the priest overtook him. The boy thought that all people were priests, and were without hair on their faces. He said to the priest, "Will you take me as a servant?" He said, "Come, but on condition that the one who shall be angry with the other shall have a strip of skin cut off between his eyes (lit. he (the second) shall cut a strip from between his (the first's) eyes)." The boy said, "Very well."

The priest said to him, "Take the bitch and the donkey and this wheat and this bread. You will eat the barley bread; feed the bitch with the wheat bread." He did this, and became dizzy from the barley bread, and sowed only a half *midd*. The priest scolded him. The boy was angry. The priest said to him, "Are you angry?" He replied, "Of course I am." Then (the priest) cut a piece out from between (the boy's) eyes. He went to his brother, and his brother said to him, "Did I not tell you to stay here as watchman of the tree? Now do you stay and guard it, and I will go out as a servant." 15

Jihi went to the house of the priest. He said to him, "Will you take me as a servant?" He replied, "Enter, but on condition that the one who is angry with the other shall have a piece cut from between his eyes." He said to him, "Very well." The priest said to him, "Take the donkey, and plant these six *midds* of wheat; the bitch will guide you. You will feed her with wheat bread, and you will eat barley bread, and when you have finished, you will bring a little fire-wood on the donkey." He went, and ate the wheat bread, and beat the bitch till he killed her; and he took two sticks of wood, and stuck them into the donkey's back, and killed him; and he buried the wheat in the ground, and went to the house.

The priest said to him, "Where is the bitch?" He replied, "Because I ate the wheat bread, she was cross, and I killed her;

are you angry?" He answered, "No." Then he said, "Where is the donkey?" Jihi replied, "You told me to 25 bring wood, and gave me nothing on which to put the wood; I stuck in a stick here, and a stick here. The donkey died. Are you angry?" He said to him, "No."

Then he went to the priestess. He said to her, "It is evident that this (fellow) is more of a devil than we are." Then (the priest) told him, "Take this boy outside." He took him. Jihi said to the boy, "If you do anything, or if you do not do anything, I shall kill you." The boy began to cry. The priest 30 went out. He said to Jihi, "What is the matter with him?" He answered, "He is crying." The priest told him, "Strike him a blow with the palm of the hand." Jihi struck him a blow, and killed him. The priest said to him, "Where is the boy, oh Jihi?" He replied, "Oh my master, you told me to give him a blow. I beat him, and he died; are you angry?" He told him, "No."

The priest said to her, "It is evident, oh priestess, that Jihi is going to cut a piece from between my eyes." Then he said 35 to Jihi, "Take the yoke of oxen out into the sun." He took out the yoke of oxen, and cut it into pieces, and threw it on to the roof. The priest said to him, "Where is the yoke of oxen?" He replied, "I took it up on to the roof, for it to be in the sun." The priest said to him, "How did you take it up?" He replied, "I cut it into pieces; are you angry, oh my master?" He answered, "No."

Afterwards the priest went to the priestess, and said to her, "Rise, kill the chickens, and prepare them as food for the 40 journey." Jihi was listening on the roof. He descended, and got into the box and ate all the chickens.

At midnight the priest said to the priestess, "Rise, that we may go." He lifted the box, and set out. He said to her, "Oh priestess, it seems that this box is heavy." She said to him, "I filled it with chicken and bread." They reached a point near to the shore of the sea. He said to her, "Sit, oh priestess." They opened the box, and found Jihi. They said, 45 "Yi, are you here?" He said to them, "Yes, I had no heart to leave you; are you angry, oh our father?" He told him, "No." Jihi went to take some exercise (lit. smell the air). The priest said to the priestess, "Now we shall sleep; Jihi will

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come and will sleep with us. When he is asleep, we will throw him into the sea." Jihi knew what they were going to do. He stole the priestess's veil, and slept near the priest. The priest awoke, and thought Jihi was the priestess. Then he said 50 to her, "Rise, oh priestess, that we may throw Jihi (into the sea)." The priest and Jihi began to push the priestess, and threw her into the sea. Then the priest said, "Haiy, I am happy; we have got rid of Jihi!" Jihi said to him, "No, we have got rid of the priestess; are you angry, oh our father?" He replied, "Of course I am angry! You killed the bitch and the donkey and the boy and the oxen, and ate the chickens, and 55 I was not angry; but now I am dying of anger." Jihi cut a strip from between the priest's eyes, and departed.

L. 1: واحد is pronounced either *wāḥad* or *wāḥid*.

L. 7: بتكطني is pronounced *bithuttñi*, *bithottñi* and *bithvttñi*.

L. 28: خوريّة, which I have translated "priestess," means here "wife of the priest."

L. 44: ملّيته for تليته.

Cf. Oestrup p. 42, *Le Juif et les deux fils du marchand*.

109.

امّه لجحي قالت له روح شتغل . قال لها شو بدّي شتغل ما  
بعرف شي . قالت له روح اربط الطريق وجيب مصاري .  
بعدين اخذ الطنجرة وراح باعها وشترى حبل طويل وراح  
ربط الدرب من الميل للميل وراح . اجوا المكارية وفكوا الحبل  
5 وراحوا . بعدين قال لها يا امّي ربطت الدرب واخذوا الحبل .  
قالت له ايّ حبل . قال لها اللي قلتي لي حتى اربط الدرب فيه .  
قالت له انا ما قلت لك تربط الدرب بحبل بس المعنى تقتل  
واحد زنكيد وتاخذ منه مصاري . رجع على الدرب شاف  
القاضي مارق . مسك حجر وضربه . اجت على راسه قتلته .

أخذه وراح لعند أمه قال لها يا أمي قتلت لك القاضي . قالت 10  
 له يخرب بيتك أرا عرف السلطان ببيقتلنا . راحت قتلت تيس  
 معزي . بعدين صارت المحكومة ناطرين القاضي حتى يجي .  
 راحرا لبيتته وسألوا وبن القاضي . قالوا من يومين نحن ما  
 شغناه . بعدين صار السلطان ينادي اللي شاف القاضي  
 وبخبرني شي عنه بعطيه مية ليرا . قال له جكي انا قتلتك 15  
 ورميته في البير . كانت أمه رميت التيس المعزي في البير  
 وطمت القاضي . اجوا العسكر مع جكي حتى يشوفوا القاضي .  
 قالت لهم أمه ابني هجنون . قال لهم انا قتلتك في البير .  
 قالوا له انزل جيبه . نزل مسك دينة التيس . قال لهم القاضي  
 اله دنين طوال . قالوا مش كثير . بعدين مسك القرن وقال 20  
 لهم القاضي اله قرون . قالوا له لاء صحح انك هجنون . قالت  
 لهم أمه ما قلت لكم ابني هجنون .

*immū la-jihī 'ālittū rāh štiḡil. 'ollha šā biddi štiḡil ma  
 bazrif šī. 'ālittū rāh ōrbuṭ it-tor' ū-jib māsārī. bazdén vḥad  
 it-tunjara ū-rāh bāzha ū-štera ḥubl taril ū-rāh rubuṭ id-derb  
 min il-mēl lil-mēl ū-rāh. ijū il-mkārīgi ū-fekkū il-ḥubl ū-rāh.  
 bazdén 'ollha yā immū rubuṭ id-derb vḥadū il-ḥubl. 'ālittū  
 ēya ḥubl. 'ollha illi 'ultiti ḥotta ōrbuṭ id-derb fih. 'ālittū ana  
 ma 'ultillak tirbuṭ id-derb bi-ḥubl bes il-mazna tītul wāḥad  
 zankil ū-tāḥud minnū māsārī. rijiz zala 'd-derb šāf il-'ādī  
 māri'. misik ḥajar ū-durbū. ijit zala rāsū 'vtelitū. vḥadū  
 ū-rāh la-zōnd immū. 'ollha yā immū 'vtellitlik il-'ādī. 'ālittū  
 yaḥrub hētak iza zaref is-sultān byītilna. rāhit 'vtelit tēs  
 mazzi. bazdén šārit il-ḥukūmi nātrīn il-'ādī ḥotta yijī. rāhū  
 li-bētū ū-se'elū wēn il-'ādī. 'ālū min yōmēn nahna ma šifnāh.  
 bazdén šār is-sultān yinādī illi šāf il-'ādī ū-biḥubbārū šī zannū  
 bazfih mīt lira. 'ollū jihī ana 'vtellū ū-romētū f'il-bīr. kānūt 1=  
 immū rimyit il-tēs il-mazzi f'il-bīr ū-tommūt il-'ādī. ijū il-  
 zaskar maz jihī ḥotta yišāfū il-'ādī. 'ālittum immū ibnū mej-*

*nān. 'vllhum ana 'vtellū yahhū f'īl-bīr. 'ālālū inzel jībū.  
nizil misik dēnt it-tēs. 'vllhum il-'āḡī ilū dīnēn tādāl. 'ālū  
muš ketīr. baḏēn misik il-'wrn ā-'vllhum il-'āḡī ilū 'urān. 20  
'ālālū la' ṣaḡīḥ innak mejnān. 'ālītūm immū ma 'ultīlkum  
ibnī mejnān.*

Jiḥi's mother said to him, "Go and work." He said to her, "At what shall I work? I do not know anything." She said to him, "Tie up (rob) the road, and bring some money." Then he took the sauce-pan, and went and sold it, and bought a long rope; and went and tied the road from one side to the other, and departed. The muleteers came, and untied the rope, and departed. Then he said to her, "Oh my mother, I tied up the road, and they took the rope." She said to him, "What 5 rope?" He said to her, "The rope with which you told me to tie up the road." She said to him, "I did not tell you to tie up the road with a rope; but I meant for you to kill some rich person, and take money from him."

- He returned to the road, and saw the judge passing. He took a stone, and hit him. It struck his head, and killed him. Jiḥi took him, and went to his mother. He said to her, "Oh my mother, I have killed the judge for you." She said to him, 10 "May your house be destroyed! If the sultān knows, he will kill us." She went and killed a he-goat.

Afterwards (the members of) the government were waiting for the judge to come. They went to his house, and asked, "Where is the judge?" They said to them, "We have not seen him for two days." Then the sultān began to make proclamation, "To him who has seen the judge, and will give me information about him, I will give a hundred pounds." Jiḥi said to him, "I killed him and threw him in the well." 15 His mother had thrown the goat in the well, and buried the judge. The soldiers came with Jiḥi to see the judge. His mother said to them, "My son is crazy." He said to them, "I killed him; there he is in the well." They said to him, "Go down, and bring him." He descended, and took hold of the ear of the goat. He said to them, "Had the judge long ears?" They said to him, "Not very." Then he took hold of the horn, and said to them, "Had the judge horns?" They said 20 to him, "No; it is true that you are crazy." His mother said to them, "Did I not tell you that my son is crazy?"

## 110.

كان في ملك عنده بنت كانت كل يوم تقعد في الشباك وكل  
رجال اللي هي تشوفه اذا كان مرتب تقول هادا من مرتة واذا كان  
وسخ تقول هادا من مرتة. بعدين ابوها زعل منها. قال له  
للوزير خدها دشورها. اخدها الوزير وصار يمشي يمشي هو  
وهي حتى وصلوا لحد بيت رجال اسمه حسن الكسلان. هو كان<sup>5</sup>  
شاب قوي كثير لكن كسلان كثير. اذا كان بدّه يشرب  
يقول يا امي سقيني اذا كان بدّه ياكل يا امي طعمني. الوزير  
حطّ بنت الملك هورنيك. بعد يومين تلاته هي فانت لبستان.  
في رمان كثير. قصّت قضيب رمان طويل واجت صارت تضرب  
حسن. قالت له روح شتغل. قال لها ما بدّي. بعدين<sup>10</sup>  
ضربته وقالت له خد حبل. راح صار يعمل عتال. اول يوم  
شتغل بقرشين. احي قال لها لمرتة شتغلت بقرشين. قالت  
له عافاك. صار كل يوم يشتغل ويجيب اكثر. بعدين في  
يوم كان في رجال غني رايح عا الحجاج. قال له يا حسن بتروح  
معي. قال له حتى اسال مرتي. راح سأل مرتة. قالت له<sup>15</sup>  
معلوم روح معه. وهنّ رايحين شافوا بير فيه ماء. قالوا  
مين بينزل يجيب لنا شوية ماء. نزل حسن الكسلان. شاف  
رجال معه عبدة قاعدة على يمينه وست حلوة كثير قاعدة عن  
شماله. طلّع حسن الكسلان. قال له الرجال شو مالك عمال  
تتطلع. قال له ما شي حبيبي بحبة ولو كان عبد اسود. قال له<sup>20</sup>  
عافاك. خد ها المفتاح وافتح الجنيذه. قطّف سلّة مليانة  
رمان. قطّف سلّة وبعثها لمرتة وامة. حطّوها على الرف

وقالوا خليها حتى يجي حسن. بعد كم يوم بنت الملك  
 قالت يا ستي هاتي نكسر واحدة. لما كسرتها لقيت جوهرة.  
 بعدين راحت للسوق وباعتها اجت اشترت كل شي بدها 25  
 وانبسطت. بعدين قالت لستها تا نكسر واحدة ثانية.  
 لقيت جوهرة ثانية. راحت باعتها واشترت حارة وفرش وزينت  
 واشترت عبيد وعربيات حضرت ثياب لحسن. بعدين ابوها  
 قال للموزير يا وزير الزمان بدي اعرف شو صار في بنتي تعي  
 حتى نلبس مثل الدراويش ونروح نفتش عليها. قال له الوزير 30  
 انا حظيتها في بيت حسن الكسلان. صاروا يمشوا يمشوا  
 حتى وصلوا لبلد حسن الكسلان. سأل الوزير ودين بيت  
 حسن الكسلان. قالوا له يي حسن صار غني كتير كله من ورا  
 مرتة. دلّوهم على سرايا كبيرة فيها عبيد وفيها ناس وفيها  
 خدم. طلّعوا لفوق شافتهم بنت الملك. السلطان حبّ 35  
 يخفي حاله بس بنته عرفته وقالت له يا بّي اهلا وسهلا.  
 بعدين غمرها ابوها وصار يبوسها. قال لها فين جوزك.  
 قالت له انا بعدني بنت وحسن في الحج. لما اجي حسن  
 كتبوا كتابها وجوزوها لحسن وعاشت هي وابوها وجوزها ليوم  
 اللي ماتوا وقالت له شفت يا بّي كل شي من المرة. 40

*kān fī melik zandū bint kānūt kill yām tō'vad fī'x-šibbāk  
 ū-kill riyyāl illi hīyī tšāfū iza kān mretteh l'al hēda min martā  
 wiza kān wusih l'al hēda min martā. bazdēn abūha zayōl  
 minnha. 'allū lil-uezir hūdha dešširha. uḥūdha il-uezir ū-šār  
 yimāḥi yimāḥi hāwī ū-hīyī ḥotta wuslū la-ḥadd bēt riyyāl ismū  
 ḥasan il-keslān. hāwī kān šebh 'awī ketir lākīn keslān ketir. 5  
 iza kān biḍḍū yīšrēb yī'āl yā immī s'īnī iza kān biḍḍū yāḥad  
 yā immī tuzmīnū. il-uezir ḥott bint il-melik hōnīk. bazd*



yōmēn tlāti hīyi fātīt li-histān. fī rimmān ketir. 'nssit 'ndih  
 rimmān taril wjīt šārit tudrub ḥasan 'āliltū rāḥ štigil. 'ullha  
 ma biddi. basdēn durbitū ū-'āliltū ḥud ḥubl. rāḥ šār yazam- 10  
 mil zattāl. awwel yōm štgōl bi-'ōršēn. ija 'ullha li-martū  
 štgōl bi-'ōršēn. 'āliltū zāfāk. šār kill yōm yištugil ū-yijib  
 aktar. basdēn fī yōm kān fī rijjāl ḡnnī rāyih zāl-ḥajj. 'ullū  
 yā ḥasan bitrāḥ mazi. 'ullū ḥotta isel martū. rāḥ se'el martū.  
 'āliltū maslām rāḥ mazi. ū-hinni rāyihūn šāfū bir fih mai. 15  
 'ālū min hyinzal yejibūha šaraiyet mai. nizil ḥasan il-keslān.  
 šāf rijjāl mazi zabdi 'āzōdi zala yāmīnū ū-sitt helci ketir  
 'āzōdi zan šemāltū. tollaz ḥasan il-keslān. 'ullū ir-rijjāl šā  
 mālāk zammāl tuttollaz. 'ullū ma si. ḥabībī bḥebbū ū-lau kān  
 sabd aswad. 'ullū zāfāk ḥud hel-mištāḥ wištāḥ ij-jūnī. 'vttif 20  
 selli milyāni rimmān. 'vttif selli ū-bazatha li-martū wimmū.  
 ḥottāha zalu'r-ruff' ū-'ālū ḥollīha ḥotta yiḥi ḥasan. basd kem  
 yōm hint il-melik 'ālīt yā sitt hātī niksar wāḥdi. limma kes-  
 ritha l'yit jauhera. basdēn rāḥit lis-sū' ū-bāzōtha ijt išterit  
 kill šī biddha winbnstīt. basdēn 'ālīt li-sitttha teniksar wāḥdi 25  
 tānyi. l'yit jauhera tānyi. rāḥit bāzōtha wišterit hāra ū-fōrš  
 ū-zēgenit wišterit zabid ū-zarabiyāt ḥaddurīt tiyāb li-ḥasan.  
 basdēn abūha 'āl lil-wezīr yā wezīr iz-zemān biddi azzif šū šār  
 fī bintī taza ḥotta nilbus milt id-derāwīš ū-nrūḥ nfettīš zalēha.  
 'ullū il-wezīr ana ḥottētha fī bēt ḥasan il-keslān. šārū yimšū 30  
 yimšū ḥotta wuzlū li-belwḥ ḥasan il-keslān. se'el il-wezīr wēn  
 bēt ḥasan il-keslān. 'ālūtū yi ḥasan šār ḡnnī ketir killū min  
 wera martū. dellāhum zala serāya kebīri fīha zabid ū-fīha nās  
 ū-fīha ḥidem. tollazū li-fō' šāfūthum hint il-melik. is-sultān 35  
 hebb yiḥfī hātū bes bintū zarfītū ū-'āliltū yā bēyi ahel 'ō-sehela.  
 basdēn ḡmmerha abūha ū-šār yibawriḥa. 'ullha fēn jōzik.  
 'āliltū ana basdnī bint ū-ḥasan f'il-ḥajj. limma ija ḥasan  
 ketebū kitābha ū-jawwezūha li-ḥasan ū-sāšit hīyi wabūha  
 ū-jōzha li-yōm illi mātū ū-'āliltū šifit yā bēyi kill šī min 40  
 il-mara.

There was a king who had a daughter. Every day she used  
 to sit in the window, and concerning every man whom she saw,  
 if he was clean, she said, "That is from his wife"; and if he  
 was dirty, she said, "That is from his wife." At length her  
 father became angry with her. He said to the vizir, "Take  
 her, and remove her." The vizir took her, and began to walk

and walk, he and she, until they reached the vicinity of the house of a man named Hasan the Lazy. He was a very strong young man, but very lazy. If he wished to drink, he said, "Oh my mother, give me to drink"; if he wished to eat, "Oh my mother, feed me." The vizir placed the daughter of the king there.

After two or three days, she entered the garden. There were many pomegranates. She broke off a long stick of pomegranate wood; returned, and began to beat Hasan. She said to him, "Go and work." He answered, "I do not want to." Then 10 she beat him, and said to him, "Take a rope." He went to work as a porter. The first day he worked for two piastres. He came (home) and said to his lady, "I have worked for two piastres." She said to him, "Well done!" He began to work every day, and to bring more money.

Then, one day, there was a rich man going on the pilgrimage to Mekka. He said, "Oh Hasan, will you go with me?" He replied, "(Wait) until I ask my lady." He went and asked his lady. She said to him, "Of course, go with him." As 15 they were going along, they saw a well, in which there was water. They said, "Who will descend, to bring us a little water?" Hasan the Lazy descended. He saw a man with a female slave sitting on his right, and a very beautiful lady sitting on his left. Hasan the Lazy looked (at them). The man said to him, "What is the matter with you, that you are looking?" He replied, "Nothing. 'I love my dear one, were he a black slave.'" The man said to him, "Well done! Take this 20 key, and open the garden. Pick a basketful of pomegranates." He picked a basketful, and sent it to his lady and his mother. They put it on the shelf and said, "Leave it until Hasan comes."

After some days, the king's daughter said, "Oh my lady, bring (the pomegranates) and we will break open one." When she broke it open, she found a diamond. Then she went to the market, and sold it, and came and bought everything she wanted, and was happy. Then she said to her lady, "Let us 25 break open another." She found another diamond. She went and sold it, and bought a palace and furniture and decorated it, and she bought slaves and carriages and prepared clothes for Hasan.

Afterward her father said to the vizir, "Oh Vizir of the Age, I wish to know what has become of my daughter. Come then, let us dress like the dervishes, and go to search for her." The vizir said to him, "I placed her in the house of Hasan the Lazy." They began to walk and walk, until they reached the village of Hasan the Lazy. The vizir asked, "Where is the house of Hasan the Lazy?" They said to him, "Yi, Hasan has become very rich, and it is all from his lady." They guided them to the palace, which was large, and had in it slaves, and people, and servants. They looked up, and the daughter of the king saw them. The sultan wished to be in disguise, but his daughter knew him. She said, "Welcome, oh my father." Then her father embraced her, and began to kiss her. He said to her, "Where is your husband?" She replied to him, "I am still a virgin, and Hasan is on the pilgrimage." When Hasan returned, they wrote her marriage-contract, and married her to Hasan, and she and her father and her husband lived (happily) until they died. She said, "You see (lit. you saw), oh my father, everything is from the woman!"

40

L. 12: مرته (classical مراته), here translated by the word "lady," ordinarily means "woman" or "wife." The present use, where the king's daughter is referred to as مرقة حسن before she has been married to him, is unusual.

L. 16: The ordinary pronunciation of ماء is between *mai* and *moi*. Among the Bedawins I have heard *mā*.

L. 20: Cf. the proverb with No. 50.

111.

كان في ناسك عند رجال غني وها الرجال كان كل يوم يعطيه  
شوية سمن وشوية عسل. في يوم الناسك قاعد على فرشته.  
كان مصد العسل والسمن بجرة. قال انا ببيع جرة ها السمن  
والعسل وبشتري نعجة وها النعجة بتخلف غيرها وهاديك  
غيرها حتى يكتروا. بعدين ببيعهم وبصير غني. باخذ  
بنت تاجر الفلاني وبعدها عرس ما صار متله وبعزم التجار

والاكابر وبعمل ولايم وبعدين بيحيني صبي ولما بيكبر بعلمه  
 الفلسفه والهندسه واذا شفته عاصي علي بمسك ها العصا  
 وبضربه فيها. رفع العصايه حتى يضرب ابنه فيها. اجت  
 10 على جرّة العسل كسرتها. نزل السمن والعسل على لحيته.

*kān fi nāsik zand riḡḡāl ḡmū ū-her-riḡḡāl kān kill yóm yaztīh  
 šicaiyet semen ū-šicaiyet zasel. fi yóm in-nāsik 'azūd zala  
 ferštū. kān mšemmīd il-zasel wis-semen bi-jerra. 'al ana bebīz  
 jerret hes-semen wil-zasel ū-bištirī nazjī ū-hen-nazjī biḥḥallif  
 ḡērha ū-hēdīk ḡērha ḥotta yikterū. bazdēn bebīzhum ū-bšīr 5  
 ḡmū. bāḥud bint tājir il-flānī ū-bazmīl zars ma šār mīllū  
 bazzum it-tijār wil-akābir ū-bazmīl welāyim ū-bazdēn byijīnī  
 špbi ū-limma byikber bazallmū il-felsefi wil-hendesī wiza šiftū  
 zāšī zalēyi bimsuk hel-zaša ū-bidrūbū fiha. refaz il-zašāyi  
 ḥotta yidrūb ibnū fiha. ijit zala jerret il-zasel keserītha. nizīl  
 is-semen wil-zasel zala lēhyitū.*

10

There was a recluse at the house of a rich man, who every day  
 gave him a little clarified butter and a little honey. One day  
 the recluse was sitting on his mat, collecting the butter and the  
 honey in a jar. He said, "I shall sell a jar of this butter and  
 honey, and buy a she-lamb, and this she-lamb will bear another,  
 and this one another, until they multiply. Then I shall sell  
 them, and shall be rich. I shall marry the daughter of such- 5  
 and-such a merchant, and I shall have such a wedding as there  
 never was before; and I shall invite the merchants and the  
 nobles, and I shall have wedding-feasts. And afterwards, I  
 shall have a son; and when he grows up, I shall teach him  
 philosophy and engineering; and if he is disobedient to me, I  
 shall take this stick, and beat him with it." He raised his stick  
 to beat his son with it. The stick struck the jar of honey and  
 broke it, and the butter and the honey fell on his beard. 10

112.

كان في ملك من ملوك العرب. اخذ قومه وراح للبرية وهو  
 راجع شاف حمار وحش. لحقه. شرد حصانه عن جماعته.

بعدين صارت تشتي الدنيا كثير. شاف بيت منفرد فات  
 طلب ملجا فيه. صاحب البيت قال لمرته شرفة ها الانسان  
 ابن نعم. شو بدنا نضيفه. قالت له ما عندنا الا ها النعجة 5  
 ادبحها واشويها وانا راح بججن ها الشوية الطحين. عملوا  
 وقدّموا للضيف ربات عندهم هاديك الليلة. ثاني يوم لما  
 بدّه يركب قال لهم انا ملك النعمان. اطلبوا شو يتريدوا.  
 قال له الرجال بجي يوم. بعد مدّة صاروا فقرا كثير. قالت له  
 مرّته يا رجال الملك وعد اّنه بينعم علينا. روح شوف. 10  
 الملك النعمان بيوم سكر. كان عنده صاحبين. امر بقتلهم.  
 ثاني يوم سأل وين فلان وفلان. قالوا له انت امرت بقتلهم.  
 حزن كثير وعمل لهم عمودين وعمل يوم فرح ويوم حزن.  
 كان يوم الفرح ويوم الحزن يقعد بين العمودين. اللي يجي  
 لعنده يوم الفرح كان ينعم عليه واللي يجي يوم الحزن كان 15  
 يقتله ويدهن العمودين بدّمه. ساقبت يوم اللي اجى لعنده  
 فيه الرجال كان يوم الحزن. حزن الملك كثير وقال له ما  
 لقيت تحي الا في ها النهار. قال له انا قبلت بس بدّي حدّا  
 يكفلني. بعدين التفت الى واحد اسمه شيبان. قال له ما  
 بتكفلني. ما قبل. بعدين قام واحد اسمه قراة. قال انا 20  
 بكفلك. قال له الملك على قدّيش. قال له على سنه. بعدين  
 الملك عطاها خمس مية ناقة وراح لعند اهله. صار ترم يوم  
 الحزن. قال له الملك لقراة فات الوقت لو بدّه يجي حنظله  
 كان اجي والملك كان مشتهي ان ما يجي. ثاني يوم ركب  
 الملك وقعد بين العمودين وطلب ان يقتل قراة. كلّ الناس 25

قالوا له لاء ما يجوز الا حتى يكمل يومه وهن عمال يحكوا شافوا  
 غيرة. الملك قال للجلاد اقتله. الناس قالوا لاء حتى نشوف  
 مين جاي بلکه كان حنظله. بعد كم دقيقه وصل. بعدين  
 حزن الملك كثير قال له شو جابك يا حنظله. قال له الوفا.  
 قال له الملك مين علمك الوفا. قال له ديني. قال له شو<sup>30</sup>  
 دينك. قال النصرانيه. قال له الملك اشرح لي ياها. شرحها.  
 تنصر الملك وكّل قبيلته وخرب العمودين وانعم على حنظله  
 وقراده وقال لهم ما بعرف مين اكرم اللي وفي بوعده او اللي  
 كفّل.

*kān fī melik min mlāk il-zarab. vḥad 'ómū ū-rāḥ lil-bor-  
 riyi ū-hā rāyih šāf ḥmār wḥḥ. lih'ū. šered ḥṣānū zan  
 jemāztū. bazdēn šārit tešettī id-dīnya ketīr. šāf bēt minfrīd.  
 fāt tḥlōb melja fih. šāḥib il-bēt 'al li-martū šōft hel-insān ibn  
 nōzam. šū biddna ndēfū. 'ālillū ma zandna illa hen-nazji 5  
 idbāḥha wišwiha wana rāḥ bazjun heš-šwaiyet it-tḥīn. zamelū  
 ū-'nddemū liḏ-ḏēf ū-bāt zandlum hēdik il-lēli. tānī yōm limma  
 biddū yirkab 'ollhum ana melik in-nazmān uḥlūbū šū bitrīdū.  
 'ollū ir-rījāl bijī yōm. bazd midli šārū fu'ra ketīr. 'ālillū  
 martū yā rījāl il-melik wazad innū byinzōm zalēna. rāḥ šāf. 10  
 il-melik in-nazmān bi-yōm sikvr. kān zandū šāḥbēn. amvr  
 bi-'ollhum. tānī yōm se'el wēn flān ū-flān. 'ālillū ent amert bi-  
 'ollhum. ḥezin ketīr ū-zamellhum zamūdēn ū-zamel yōm feraḥ  
 ū-yōm ḥizn. kān yōm il-ferah ū-yōm il-ḥizn yō'azud bēn il-  
 zamūdēn. illi yijī la-zōndū yōm il-ferah kān yinzōm zalēh  
 willi yijī yōm il-ḥizn kān yitūlū ū-yidhen il-zamūdēn bi-dem- 15  
 mū. šā'wbīt yōm illi ija la-zōndū fih ir-rījāl kān yōm il-ḥizn.  
 ḥezin il-melik ketīr ū-'ollū ma w'ēt tijī illa fī hen-nvḥār. 'ollū  
 ana 'wbilt bes biddī ḥadan yikfelni. bazdēn iltefet ila wāḥad  
 ismū šēbān. 'ollū ma btikfelni. ma 'ibil. bazdēn 'am wāḥad  
 ismū 'vrādi. 'al ana bikfelak. 'ollū il-melik zula 'addēš. 20  
 'ollū zala sinī. bazdēn il-melik zaḏāḥ ḥoms mīt nd'a ū-rāḥ la-  
 zōnd āhelū. šār tirm yōm il-ḥizn. 'ollū il-melik li-'vrādi fāt  
 il-w'et lau biddū yijī ḥanzala kān ija wil-melik kān mištiḥi in*

*mu yijī. tdnī yóm rikib il-melik ū-'azad bēn il-zamūdēn ū-tolob  
in yi'tul 'prādi. kill in-nās 'ālālū la' ma bijāz illa ḥotta yikmel 25  
yómū ū-ḥinni zammāl yāḥkū šāfū ḡobora. il-melik 'āl tij-jillād  
ō'tlū. in-nās 'ālū la' ḥotta nāḥf mīn jādī belki kān ḥonẓola.  
bazd kem da'ra wuṣil. bazdēn ḥezin il-melik ketir 'ollū šū  
jābak yā ḥonẓola. 'ollū il-wafa. 'ollū il-melik mīn zallmak  
il-wafa. 'ollū dīnī. 'ollū šū dīnak. 'āl in-nuṣrānīyi. 'ollū 30  
il-melik iṣraḥlī yāḥa. šeraḥha. tenṣṣor il-melik ū-kill 'obiltū  
ū-ḥonẓ il-zamūdēn wenzam sala ḥonẓola ū-'prādi ū-'ollhum  
ma bazrif mīn akram illi wafa bi-wazdū au illi kifil.*

There was once a certain king of the Arabs. He took his people and went to the desert; and as he was going, he saw a wild ass, which he followed. His horse became separated from the company. Then rain began to fall heavily (lit. then the world began to be very rainy). He saw a house, entered, and asked shelter in it. The owner of the house said to his wife, "By the appearance of this man, he is a person of wealth. With what shall we serve him?" She replied, "We have nothing except this sheep. Kill it and roast it, and I will go to knead this bit of flour." They did this, and offered the food to the guest, and he slept that night at their house. The next day, when he was about to mount, he said to them, "I am king in-Naẓmān; ask for what you wish." The man said to him, "Some day, I will come (to your court)." After a time they became very poor. His wife said to him, "Oh man, the king promised that he would give us something. Go and see." 10

The king in-Naẓmān got drunk one day. He had two friends with him. He ordered their death. The next day he asked, "Where are So-and-so and So-and-so?" They told him, "You ordered their death." The king was greatly grieved, and made two columns for them, and appointed a day of happiness and a day of sorrow. On the day of happiness and on the day of sorrow the king used to sit between the two columns. Whoever came to him on the day of happiness, the king would give him presents; and the one who came to him on the day of sorrow the king would kill, and paint the two columns with his blood. 15 It happened that the day in which the man came to him was the day of sorrow. The king was greatly grieved, and said to him, "Could you not find a day to come except to-day?" He

answered, "I accept the condition, but I wish some one to stand security for me." Then he turned to a man whose name was Šebân, and said to him, "Will you not stand security for me?" He did not accept. Then a man whose name was Kārâdi arose and said, "I will stand security for you." The king said to him, "For how long?" He replied, "For a year." Then the king gave him (the man) five hundred she-camels, and he departed to his people.

The time for the day of sorrow came. The king said to Kārâdi, "The time has come. If Hēnzēla were intending to come, he would have arrived," and the king was very eager that he should not come. The next day the king mounted, and sat between the two columns, and asked that Kārâdi should be killed. All the people said to him, "No, it is not lawful until the end of his day." And as they were talking, they saw dust. The king said to the executioner, "Kill him." The people said, "No, until we see who that is; it may be Hēnzēla." After some minutes he arrived. Then the king was greatly grieved, and said, "What brought you, oh Hēnzēla?" He replied, "The fulfillment of the promise." The king said to him, "Who taught you the fulfillment of a promise?" He answered, "My religion." He said to him, "What is your religion?" He replied, "Christianity." The king said to him, "Explain it to me." He explained it, and the king and his whole tribe became Christians, and he destroyed the two columns, and gave presents to Hēnzēla and to Kārâdi, and said to them, "I do not know who was more generous, he who kept his promise, or he who stood security."

## 113.

اجي صياد لعند ملك العجم قدام له سكه . عطاها الف  
دينار . كانت قاعده الملكة شيرين بحجبه . لما ظهر الصياد  
قالت له للملك هادا كثير الف دينار حق سكه . قال لها  
هلّق عطيتك كيف بدّي اخذ منه . قالت له الملكة صبر شويّه  
انا باخدهم منه . قال لها كيف . قالت له انا بساله شو شكل  
5 ها السمكه ذكر يما انتي . ان قال ذكر بقول الملك ما بياكل



ذكر وان قال انتى بقول الملك ما بياكل انتى . عيطت للرجال  
سألته شو شكل ها السمكة ذكر يّا انتى . فتكر شوي وقال  
لها خنتى لا ذكر ولا انتى . انبسط الملك كتير . عطاها الف  
دينار . وقع واحد . لّمه وحطّه في الكيس . قالت له الملكة 10  
للملك شفت ما اخل هو وقع دينار لّمه واخده . بعدين عيط  
له الملك وقال له ما بيكفيك الفين دينار حتّى تاخذ الدينار  
وما خلّيته لواحد من الخدم . قال له تحت امرك . بعدين  
الرجال قال انا خفت ان حدّا يدعس عليه لان عليه صورة  
الملك . فرح الملك من فطنته وعطاها الف دينار كمان . 15  
كلّفته السمكة ثلاث الاف دينار . قال ان الواحد ما عمره  
يسمع مشورة النسوان .

*ija šiyād la-zünd melik il-šajem 'vddemlū semeki. zaṭāh elf*  
*dīnār. kānūt 'ašōdī il-meliki šīrin bi-jembū. limma dāhūr is-*  
*šiyād 'ālittū lil-melik hēda ketir elf dīnār ḥa" semeki. 'vllha*  
*holln' zaṭētū kif' biddi āḥud minnū. 'ālittū il-meliki šbur*  
*šwaiyi ana bāḥūdhum minnū. 'vllha kif. 'ālittū ana biselū*  
*šū šikl hes-semeki doker yimma enta. in 'āl doker b'āl il-melik 5*  
*ma byākul doker win 'āl enta b'āl il-melik ma byākul enta.*  
*zaiyeṭit lir-rijjāl se'elitū šū šikl hes-semeki doker yimma enta.*  
*fteker šwai ū-vllha ḥonta la doker ū-la enta. nbwst il-melik*  
*ketir. zaṭāh elf dīnār. wv'az wāḥad. lemmū ū-ḥnttu fīl-kis.*  
*'ālittū il-meliki lil-melik šift ma abḥal ḥa wv'az dīnār lemmū 10*  
*wvḥvūdū. bazdēn zaiyēllū il-melik ū-vllū ma bikeffik elfēn*  
*dīnār ḥwttā tāḥud id-dīnār ū-ma ḥollētū li-wāḥad min il-ḥidem.*  
*'vllū taht omrak. bazdēn ir-rijjāl 'āl ana ḥift in ḥadan yidzas*  
*zalēh liān zalēh šūrt il-melik. firih il-melik min fuṭntū ū-zaṭāh*  
*elf dīnār kemān. kellefitū is-semeki tlāt elāf dīnār. 'āl in 15*  
*il-wāḥad ma zomrū yismaz mešwerit in-niswān.*

A fisherman came to the king of Persia, and offered him a fish. The king gave him a thousand dinars. The queen Šīrin was sitting beside the king. When the fisherman left, she said

to the king, "That is a great deal: a thousand dinars as the price of the fish." He said to her, "I have but now given them to him; how shall I take them from him?" The queen said to him, "Wait a little, I will take them from him." He said to her, "How?" She replied, "I shall ask him, 'What is the sex of this fish, male or female?' If he says 'Male,' I shall say, 5 'The king will not eat a male,' and if he says, 'Female,' I shall say, 'The king will not eat a female.'" She called the man, and asked him, "What is the sex of this fish, male or female?" He thought a little, and said to her, "It is a hermaphrodite, neither male nor female." The king was very much pleased. He gave the man a thousand dinars. One fell. The man picked it up, and put it in the bag. The queen said to the 10 king, "Did you see how very selfish he was? A dinar fell; he picked it up and took it." Then the king called him and said to him, "Are not two thousand dinars enough for you, that you took the dinar, and did not leave it for one of the servants?" He answered, "I am under your orders." Then he added, "Because the king's likeness is on it I was afraid that some one would step on it." The king was pleased with his cleverness, and gave him a thousand dinars more. The fish 15 cost the king three thousand dinars. He said that one should never in his life listen to the advice of women.

L. 2: *بجانبه* for *بجمبه*.

114.

كان في ملك عنده ولد وحيد شاف بنت فقيرة . قال له  
يا بّي بدي ها البنت . قال له ابوه لاء انا ملك ما باخذ لك  
بنت فقيرة . بعدين الصبي سخن كثير . قالوا له الحكماء احسن  
جوزة ها البنت او ابنك بيموت . بعدين راح الملك لعند ابو  
البنت . طلب البنت منه . قال له ابوها انا ما بعطيك ياها  
الا انا كان ابنك بيعرف صنعه . قال له ابني بده يصير ملك شو  
بده بالصنعه . انا ما بجوزها الا لواحد بيعرف صنعه لكن انا  
كان بتريد تاخذها بالسيف انا عبدك وتحت امرك . قال له

لاء ما باخذها بالسيف بس بسال ابني ازا كان بيريد يتعلّم  
 صنعة . راح سأل ابنه . قال أي بيريد اتعلّم كار البلّور . بيوم<sup>10</sup>  
 قال له لاجوه اوسق لي مركب بدّي سافر لستمبول . شخن له  
 مركب وهنّ مسافرين انكسر المركب . ناس غرقوا وناس سلموا .  
 من الجملة الصبي خُلص على شقفة خشبة . طلع على البرّ  
 بس هو كان جوعان كثير . وصل لحدّ كرخانه . وقف حدّ  
 الباب . قال له لصاحب الكرخانه بتريد تحطّني عندك . قال<sup>15</sup>  
 له انت ما شايف شوها الشغل الدقيق شو بيعرفك تشتغل .  
 قال له حطّني صانع كنّس الخزن بس حتّى اكل . بيوم الملك  
 كان عنده قدح من البلّور العال . انكسر . الملك بعث ورا  
 صاحب الكرخانه وقال له بدّك تعمل ها الكاس . اخده وهو  
 حزان كثير . اجى على الكرخانه عمال يخبر ان الملك طلب<sup>20</sup>  
 منه ان يعمل له الكاس . ما كان حدّا يعرف . قال له الصبي  
 يا معلّمي اعطيني شمعه ورغيفين حتّى اتعشى وسكّر الكرخانه  
 عليّ . بتجي على بكرا بتلاقي القدح حاضر . عمل هاك .  
 صاحب الكرخانه ثاني يوم اجى شاف القدح عال . اخده وراح  
 لعند الملك . هو كان مبسوط كثير . قال له بدّي واحد ثاني .<sup>25</sup>  
 اجى خبر الصبي . قال له اعطيني شمعه ورغيفين . ثاني يوم  
 الصبح اجى شاف القدح حاضر . بعدين اخده وطلع يركض  
 لعند الملك . قال له الملك بدّي واحد كمان . اجى خبر  
 الصبي . قال له طيّب اعطيني شمعه ورغيفين . سكّر  
 الكرخانه وراح . الصبي كتب على القدح

يا كفى كفي      واعفي ان كان ما بتكفي  
التيس ياخذ المال      والقده شغل كفي.

بعدين شافه الملك . بعث ورا صاحب الكرخانه قال له خبّرني  
مين شتغل ها الاقداح . قال يا سيدي يعيش راسك انا . قال  
له احكي دغري او بقطع راسك . خبّره . قال له عندي ولد 35  
فقير هو شتغلهم . بعث ورا الصبي قال له يا صبي احكي لي  
وين تعلّمت ها الصنعه . قال له انا ابن ملك تعلّمتها ببلادي  
والقده ابري هداك ياه . قال له صحح . قال له نعم . اجي  
الملك كان بدّه يقتل صاحب الكرخانه ويعطي كل شي للصبي .  
قال له الصبي لاء يا سيدي انا اكلت خبز وملح في بيته اعمل 40  
معروف معي وخليه طيب بس انا بترجّاك ابعتني لبّي . بعته  
الملك وبعث معه هدايا وصاحب الكرخانه خلّص كرمال  
الصبي . منتعلّم شكلين من ها القصّه العهد بين الخبز  
والملح وان كان الواحد غني ما هو عيب ازا تعلّم ابنه صنعه .

*kân fî melik zandû welwd wahîd šâf bint fa'iri. 'ollû yâ  
bēyî biddî hel-bint. 'ollû abûh la' ana melik ma bâḥûdlak  
bint fa'iri. bazdên is-šabî sôḥm ketîr. 'âlûlû il-ḥekema aḥsan  
jawwizû hel-bint au ibnak bimât. bazdên râḥ il-melik la-zônd  
abûl-bint. ṭolb il-bint minnû. 'ollû abûha ana ma baztîk  
yâha illa iza kân ibnak byazrif şanza. 'ollû ibnî biddû yişîr 5  
melik šû biddû bi-şanza. ana ma bejawwizha illa li-wâḥad  
byazrif şanza lâkin iza kân bitrîd tâḥûdha bis-sêf ana zabîlak  
û-taḥt omrak. 'ollû la' ma bâḥûdha bis-sêf bes bisel ibnî iza  
kân bîrîd yitazallem şanza. râḥ se'el ibnû. 'âl é brîd itazallem  
kâr il-bellôr. bi-yôm 'ollû labûh ûsîlî merkeb biddî sâfir 10  
û-stambûl. šehênlû merkeb û-hinnî msâfrîn inkaser il-merkeb.  
ûs silmû. min ij-jimlî is-šabî ḥulîš zala šw'fit*

ħwšbi. ħuliz sala'l-bnrr bes hā kân jûzân ketir. wuṣil la-ħadd  
kirħāna. wv'if ħadd il-bāb. 'nllū li-šāħib il-kirħāna bitrid  
ħwṭṭnī zandak. 'nllū ent ma šāyif šū heš-šugl id-da'ī šū 15  
byazrifak tištugil. 'nllū ħwṭṭnī šāniz kennis il-maħzan bes ħwṭṭa  
ākul. bi-yōm il-melik kân zandū 'vdaħ min il-bellōr il-zāl.  
inkeser. il-melik bazut wera šāħib il-kirħāna ū-'nllū biddak  
tazmil hel-kās. vħvdū ū-hā heznān ketir. ija sala'l-kirħāna  
zammāl yihvbbir in il-melik ṭolob minnū in yazmillū il-kās. 20  
ma kân ħadan yazrif. 'nllū iṣ-ṣnbī yā mṣallmī aṣṭīnī šemza  
ū-rvġifēn ħwṭṭa itazašša ū-sekkir il-kirħāna zalēyi. btiji sala  
bukra bitlā'ī il-'vdaħ ħādir. zamil hek. šāħib il-kirħāna tānī  
yōm ija šāf il-'vdaħ zāl. vħvdū ū-rāħ la-zōnd il-melik. hā  
kân mabsūt ketir. 'nllū biddi wāħad tānī. ija ħvbbir iṣ-ṣnbī. 25  
'nllū aṣṭīnī šemza ū-raġifēn. tānī yōm iṣ-ṣnbī ija šāf il-'vdaħ  
ħādir. bazdēn vħvdū ū-ħuliz yurkuḍ la-zōnd il-melik. 'nllū  
il-melik biddi wāħad kemān. ija ħvbbir iṣ-ṣnbī. 'nllū ṭaiyib  
aṣṭīnī šemza ū-rvġifēn. sekker il-kirħāna ū-rāħ. iṣ-ṣnbī katab  
sala'l-'vdaħ 30

yā kefa kifī  
it-tēs yāħud il-māl

wazfī in kân ma bitkifī  
wil-'vdaħ šugl keffī.

bazdēn šāfū il-melik. bazat wera šāħib il-kirħāna 'nllū ħvbb-  
birnī mīn štoġel hel-w'dāħ. 'al yā sidi yazyiš rāsak ana. 'nllū  
aħki duġeri au bu'taz rāsak. ħvbbirū. 'nllū zandi welnd fu'ir 35  
hā štoġelhum. bazat wera iṣ-ṣnbī 'nllū yā ṣnbī aħkīlī wēn tazal-  
lemt heš-šanza. 'nllū ana ibn melik tazallemtha bi-belādī wil-'v-  
daħ abūi hedāk yāħ. 'nllū šāħih. 'nllū nazam. ija il-melik  
kân biddū yī'tul šāħib il-kirħāna ū-yazfī kill šī liṣ-ṣnbī. 'nllū iṣ-  
ṣnbī la' yā sidi ana ākelt ħubz ū-milħ fī bētū azmil mazrāf mazi 40  
ū-ħvllih ṭaiyib bes ana bitrejġāk eḥzatnī la-bēyi. bazatū il-melik  
ū-bazat mazi hedāya ū-šāħib il-kirħāna ħuliṣ kirmāl iṣ-ṣnbī.  
mintazallem šiklēn min hel-'uṣṣa il-zahid bēn il-ħubz wil-milħ  
wēn kân il-wāħad ġvni ma hā zaib iza tazallem ibnū šanza.

There was a king who had a single son, who saw a poor girl. He said, "Oh my father, I wish this girl." His father said to him, "No, I am the king; I will not take a poor girl for you." Then the boy became very sick. The physicians said to his father, "It is better if you will marry him to this girl; otherwise your son will die." Then the king went to the girl's father and

asked the girl of him. Her father said to him, "I will not give her to you unless your son knows a trade." He replied, "My son will be king, what does he want of a trade?" "I will not marry her to anyone who does not know a trade; but if you wish to take her by the sword, I am your slave and under your orders." The king said to him, "No, I will not take her by the sword, but I will ask my son if he wishes to learn a trade." He went and asked his son, who said, "Yes, I wish to learn the working of crystals."

One day he said to his father, "Freight a ship for me, I wish to travel to Constantinople." His father loaded a ship for him, and as they were travelling, the ship was wrecked. Some were drowned and some were saved. From the number, the boy was saved on a bit of wood. He reached the land, but was very hungry. He arrived at a work-shop, and stood near the door. He said to the owner of the shop, "Will you take me at your shop?" He replied, "You do not see the nature of this delicate work. How will you know how to do this work?" He said, "Take me as a servant. I will sweep the shop, but for my food."

One day the king had a goblet of very fine crystal. It was broken. The king sent for the owner of the work-shop, and said to him, "You must mend this goblet." He took it and was very sad. He went to the shop, and was telling that the king demanded of him that he should mend the goblet. There was no one who knew how to do it. The boy said to him, "Oh my master, give me a candle and two loaves (of bread) so that I may dine, and close the shop on me. You will come in the morning and find the goblet ready." He did this. The owner of the shop came the next morning, and saw the goblet done excellently. He took it and went to the king, who was very much pleased. He said, "I wish another." The owner of the shop came and informed the boy, who said, "Give me a candle and two loaves." The morning of the following day the owner of the shop came and saw the goblet ready. Then he took it, and went running to the king. The king said to him, "I wish still another." He returned and informed the boy, who said, "Good; give me a candle and two loaves." He shut the shop and departed. The boy wrote on the goblet,

"Oh plenty, be plentiful, and increase if there is not plenty; the goat will take the money, and the goblet is the work of my hand."

Later the king saw this. He sent for the owner of the workshop, and said to him, "Tell me who did the work on these goblets." He said, "Oh my lord, may your head be kept in safety, I (did it)." The king said to him, "Speak the truth, or I will cut off your head." He told him, saying, "I have a poor boy who did the work on them." The king sent for the boy and said to him, "Oh boy, tell me where you learned this trade." He replied, "I am a king's son, and learned it in my country, and the goblet my father presented to you." The king said to him, "Is that true?" He answered, "Yes." The king wanted to kill the owner of the shop, and to give everything to the boy. The boy said to him, "No, my lord, I ate bread and salt in his house; do me a favor and let him live; but I beg of you, send me to my father." The king sent him, and sent presents with him, and the owner of the shop was saved for the sake of the boy. We learn two things from this story: the covenant of the bread and salt, and that if one is rich, it is no shame for his son to learn a trade.

## 115.

مَرَّةً كَانَ فِي ثَلَاثِ حَرَامِيَةٍ فِي خَمَارِهِ . رَاحُوا النَّاسَ الَّتِي كَانُوا  
عَمَالًا يَسْكُرُوا . قَالُوا الْحَرَامِيَّةَ لِبَعْضِهِمَ اللَّيْلَةَ بَدْنَا نُرْوَحَ نَسْرَقَ  
خَزَنَةَ السُّلْطَانِ . هَرُونَ الرَّشِيدَ كَانَ مُتَخَفِّي وَقَاعِدَ فِي قَرْنِهِ .  
فَرَزَّ قَالَهُمْ أَنَا بَدَيْ رُوحَ مَعَكُمْ . بَسْ كَانَ مُتَخَفِّي وَمَا عَرَفُوهُ . قَالَ  
لَهُمْ بَتَاخْدُونِي مَعَكُمْ أَوْ بِحَكِي . قَالُوا طَيِّبٌ . سَأَلُوا وَاحِدًا شَوْ 5  
كَارَك . قَالَ لَهُمْ أَنَا بَعْرِفَ الْكَلَابَ شَوْ بَتَقُولُ لَمَّا بَتَنْجَح . قَالُوا  
لِلثَانِي أَنْتَ شَوْ كَارَك . قَالَ بِحَمَلِ سَبْعِينَ قَنْطَارًا وَمَا بَتَنْعَب .  
قَالُوا لِلثَّلَاثِ أَنْتِ شَوْ بَتَعْمَل . قَالَ لَهُمْ أَنَا مَعِيَ مَغْنَطِيسُ  
بَسَحَبَ كُلَّ الْمَسَامِيرِ وَالْبِرَاغِي بَدُونِ صَوْتٍ . قَالُوا لَهُ أَنْتِ شَوْ  
بَتَعْمَل . قَالَ لَهُمْ أَنَا بِفَرَجِ الْمَنْصَافِ . قَالُوا طَيِّبٌ أَمْشُوا حَتَّى 10  
نُرْوَحَ . مَشِيُوا وَرَاحُوا وَهَنَ رَايَجِينَ سَبَعُوا كَلَابَ عَمَالٍ تَنْبَحُ .

قالوا له للي بيعرف بنبيح الكلاب شو عمال يقولوا. قال لهم  
 عمال يقولوا ان الملك معنا. قال له هرون الرشيد اسكت  
 دخلك وزعل كثير وخاف ان يعرفوه وقال له الملك بيحي يسرق  
 خزنته. بعددين وصلوا لدار الملك. صارت الكلاب تنبح كثير. 15  
 بعددين قالوا للي بيعرف بلغة الكلاب شو عمال يقولوا. قال  
 لهم انا قلت لكم عمال يقولوا الملك معنا. زعل كثير الملك  
 وقال له ما قلت لك انا ما بقى تقول الملك معنا شو بدّي احي  
 اسرق خزنتي. طلّعوا لفوق. قالوا له لصاحب المغنطيس  
 انت احب البراغي والمسامير. سخبهم قالوا له لد بيحمل كثير. 20  
 احي دورك. قال لهم هرون الرشيد انا بسبقكم لمطرح الفلاني  
 حتّى ما حدّا يلقطنا على الدرب. راح وجاب البوليس  
 وهنّ ضاهرين لقطهم واخذهم للحبس. بعددين ثاني يوم  
 هرون الرشيد راح للمجلس. قال لهم جيبوا الحراميّة لهون.  
 قال له للاول انت شو كارك. قال له انا بفهم الكلاب شو 25  
 بيقولوا. قال له للتاني شو بتعرف. قال له انا بسحب  
 بالمغنطيس. قال له للتالت انت شو كارك. قال له بحمل حملة  
 ثقيلة. بعددين قالوا له انت كارك فراّج الضيقات شو بعد بدّك  
 ضيقه اكثر من هاك. قال لهم ها المّرة ساحتكم ونفاهم. قال  
 لهم ازا شفتكم بها البلد بقتلكم. ستكتروا بخيرة وراحوا. 30

*mawra kân fî tlât ḥarāmīyi fî ḥumdra. rāḥū in-nās illi  
 kânū zammāl yiskerū. 'alū il-ḥarāmīyi li-bazḍhum il-lēli  
 biddna nrūḥ nisru' ḥwznit is-sultān. herān ir-rašīd kân mit-  
 ḥwffī ū-'āzōd fī 'urni. fezz 'vllhum ana biddī rāḥ mazkum bes  
 kân mitḥwffī ū-ma zarefāḥ. 'vllhum btāḥdānī mazkum au  
 biḥki. 'alū ʔaiyib. se'elū wāḥad šū kārak. 'vllhum ana bazrif 5*



*il-klāb šā bi'āl limma bitnebbih. 'ālū lit-tānī enti šā kārak.*  
*'āl bihmul sebazīn 'unṭār ū-ma bitzab. 'ālū lit-tālit enti šā*  
*btazmil. 'vllhum ana mazī mṣṣneṭis bišheb kill il-misāmīr wil-*  
*brāḡi bidān šaut. 'ālālū ent šā btazmil. 'vllhum ana bifruj*  
*il-mindā'. 'ālū ṭaiyib imṣū ḥotta nrāḥ. mišyū ū-rāḥū ū-hinni* 10  
*rāyihīn semazū klāb zammāl tinebbih. 'ālālū lillī byazrif*  
*bi-nebbih il-klāb šā zammāl yī'ālū. 'vllhum zammāl yī'ālū in*  
*il-melik mazna. 'vllū herān ir-rašīd iskut daḥlak ū-zazöl ketir*  
*ū-ḥāf in yazrifāḥ ū-'vllū il-melik byijī yisru' ḥazntū. bazdēn*  
*uṣlū li-dār il-melik. šārit il-klāb tinebbih ketir. bazdēn 'ālū* 15  
*lillī byazrif bi-luḡet il-klāb šā zammāl yī'ālū. 'vllhum ana*  
*'ultūlkum zammāl yī'ālū il-melik mazna. zazöl ketir il-melik*  
*ū-'vllū ma 'ultūlluk ana ma bu'a ti'āl il-melik mazna šā biddi*  
*ijī isru' ḥaznti. ṭolazū li-fō'. 'ālālū li-šāḥib il-mṣṣneṭis*  
*enti iṣḥeb il-brāḡi wil-misāmīr. saḥṣbhum. 'ālālū lil byihmil*  
*ketir ija dōrak. 'vllhum herān ir-rašīd ana bisbe'kum* 20  
*li-mṣṣraḥ il-flānī ḥotta ma ḥadan yi'vṭna sala'd-derb. rāḥ*  
*ū-jāb il-bōlis ū-hinni dḥrīn lṽnthum wḥṣdhum lil-ḥṣbs.*  
*bazdēn tānī yōm herān ir-rašīd rāḥ lil-mejlis. 'vllhum jībū*  
*il-ḥarāmīyi la-hōn. 'vllū lil-auwel ent šā kārak. 'vllū ana bif-*  
*hem il-klāb šā bi'ālū. 'vllū lit-tānī šā btazrif. 'vllū ana bis-* 25  
*heb bil-mṣṣneṭis. 'vllū lit-tālit ent šā kārak. 'vllū bihmul*  
*ḥamli t'ili. bazdēn 'ālālū enti kārak ferrāḡ iḏ-ṭi'āt šā bazd*  
*biddak ḏīi aktar min hēk. 'vllhum hel-mṣṣra sūmaḥtkum*  
*ū-neṣṣdhum. 'vllhum iza šiftkum bi-hel-belvd bi'ūlkum. stek-*  
*terū bi-ḥērū ū-rāḥū.* 30

Once there were three robbers in a wine shop. The people who were drinking there departed. The robbers said among themselves, "At night we shall go and steal the treasure of the sultan." Herān ir-Rašīd was disguised, and sitting in a corner. He rose and said to them, "I wish to go with you;" but he was disguised, and they did not know him. He said to them, "Take me with you or I shall tell (of the plot)." They said, "Good." They asked one, "What is your business?" He 5 said to them, "I know what the dogs say when they bark." They said to the second, "What is your business?" He said, "I carry seventy *ḥunṭār* (about 17½ tons), and am not wearied." They said to the third, "And you, what do you do?" He said to them, "I have a magnet with which I extract all the nails

and screws without noise." They said to the king, "What do you do?" He said to them, "I help those in trouble." They said, "Good. Start, (lit. walk) that we may be on the way 10 (lit. that we may go)." They started and left (the wine shop), and as they were going, they heard dogs barking.

They said to him who understood the barking of dogs, "What are they saying?" He said to them, "They are saying that the king is with us." Herûn ir-Rašîd said to him, "Keep still, I beg of you." The king was very angry, and feared that they would know him, and he said to the man, "Will the king come to steal his own treasure?" Afterwards they reached the palace of the king. The dogs began to bark very much. Then they said to him who knew the language of the 15 dogs, "What are they saying?" He said to them, "I told you that they are saying that the king is with us." The king was very angry, and said to him, "Did I not tell you not to say again that the king is with us? Why should I come to steal my own treasure?"

They went up (on to the palace). They said to the owner of the magnet, "You extract the screws and the nails." He extracted them; and they said to the man who could carry a great deal, "Your turn has come." Herûn ir-Rašîd said to 20 them, "I shall precede you to such-and-such a place, so that no one will catch us on the road." He departed, brought the police, and caught the robbers as they were going out, and put them in prison.

Then the next day Herûn ir-Rašîd went to the court. He said to them, "Bring the robbers here." He said to the first, "What is your business?" He answered, "I understand what the dogs say." He said to the second, "What do you know?" 25 He replied, "I extract with the magnet." He said to the third, "What is your business?" He replied, "I carry a heavy load." Then they said to him, "Your business is the relief of troubles. What do you want of a trouble greater than this (of ours)?" He said to them, "This time I have pardoned you," and he exiled them. He said to them, "If I see you in this town, I shall kill you." They wished that his gifts might increase, and departed.

كان في سلطان عنده اربعين صبي . شافوا كل اولاد الوزر  
تجوزوا وكل اولاد الاكابر في شهر شعبان . بعدين الكبير  
قال لاخته تعوا نحن حتى نحد ليش ابونا ما بيحورنا هلق  
نحن منلبس كلنا احمر ومنقعد في اوضنا لما بيحي ابونا  
بيسالنا ليش زعلانين . منقول له كل اولاد الاكابر تجوزوا ونحن<sup>5</sup>  
اولاد السلطان ما بتجوزنا . اجى ابوهم من عشيته . سأل فين  
الاولاد . العبيد قالوا له هت لابسين احمر علامة الغضب .  
فات لعند الكبير . قال له ما لك يا ابني غضبان . قال له  
انا صار عمري خمسين سنة وما جورتني . قال له تكرم يا ابني  
بس هون ما في بنات ملوك على قدكم . الكل قالوا نحن ما<sup>10</sup>  
بدنا بنات ملوك بدنا اربعين بنت من فرد ام واب . قال  
مليح . جابوا اربعين بغل حملوهم من خفيف الحمل وغالي  
التمن . صاروا يمشوا حتى وصلوا لحد مغارة . صار  
الليل . ناموا هونيك . ثاني يوم قاموا حتى يروحوا على  
الصيد . خلوا الزغير حتى يعمل الاكل . بدّه يشعل نار.<sup>15</sup>  
ما كان عنده شحيطا . راح صار يمشي حتى وصل لحد تصوبنه عند  
المغرب . طلع عليها ونزل . شاف سلم . طلع على السلم  
شاف عبد حامل سيف وطالع يقتل بنات السلطان . قتله .  
بعدين شاف الثاني . قتله لحد العشرين . بعدين فات  
لجرا . شاف بنت ملك نايمه في تخت مثل القمر . بعدين فات<sup>20</sup>  
لاوضة الثانية لحد تسع وثلاثين . في كل اوضة كان في بنت .  
في اوضة الاربعين فتش ما شاف حدا . قال اخوتي لقيت لهم

عرايس بس انا لاء. صار يفتش في الارضه. شاف سرير في  
السقف. نزله شاف صبيته حلوه اكثر من الكل وشعرها مغطي  
وجها. فرقه وتركها وراح. اجى ابوهم شاف العبيد<sup>25</sup>  
مقتولين وممرتين. سأل الخدم مين عملها المعروف معي حتى  
اعطيه اللي بيريد. كان الصبي راح لعند اخوته وما خبرهم.  
الملك بعث منادي ينادي وبايده منديل. اول يوم وتاني يوم  
وتالت يوم شافه ابن السلطان. قال له اعطيني المنديل.  
عطاءه ياه. راح لعند الملك وخبره. قال له شو بتريد<sup>30</sup>  
اعطيك. قال له ما بريد شي بس نحن اولاد سلطان الفلاني  
ونحن اربعين واحد من فرد ام واب. بدنا اربعين عروس من  
فرد ام واب. قال له أي تكرموا. بعث ورا اخوته. اجوا  
وشافوا عرايسهم. لما شافوا الزغيره اظرف من الكل نحسدوا  
وصاروا بدهم يقتلوا اخوهم. راحوا لعند السلطان وقالوا له<sup>35</sup>  
بحيس ان الزغيره اظرف من الكل لازم تطلب مهرها غالي.  
قال لهم شو بطلب. قالوا له في عند الغول لحاف كويس كثير  
من حرير وكبير كثير وازا لقينته بيصير زغير. راح قال له انا ما  
بعطيك بنتي حتى تحيب لي لحاف الغول. قال له حسن طيب.  
راح لم براغيت كثير وطلع على سطح الغول. فاخته ورمى  
البراغيت على الغول والغولة. بعدين الغول قال للغولة حظي  
الحاف برا حتى يطيروا البراغيت. بعدين حطته برا. اجى  
حسن اخذه. في بين بيت الغول والدرب حجر مسحور. الغول  
شاف حسن اخذ الحاف. بعدين الغول صار يقول له دخلك  
يا حسن الله يخليك يا حسن اطلب متل ما بتريد بعطيك.<sup>40</sup>

ما ردّ حسن. اخذ الخاف وراح لعند السلطان. قال له هلق بدّي العروس. قال له تكرم. اجوا اخوته قالوا له بعد عنده حصان ما في متله. اجى السلطان قال له بعد بدّي حصان الغول. قال له طيب ها الشي ما هو منك بس من اخوتي. راح لبيت الغول. تخبّي تحت بطن الحصان. كان 50 الحصان مربوط بسبع رزّات. قبع اول رزة. سهل الحصان. قال لها الغول للغوله قومي شوفي مين عمال يسرق الحصان. قالت له مين بيسترجي يسرق الحصان. بعدين حسن قبع الثانية. سهل الحصان كمان اكثر من الاول. قام الغول حتّى يشوف مين عمال يسرق الحصان. فتنش لقي حسن تحت 55 بطن الحصان. قال له ها علقت. اخذه وربطه وراح حتّى يعزم كد الغيلان. قال لها لمرته عجنّي كثير. بعدين صارت تعجن. قال لها حسن فكّي لي ايدي حتّى اعجن مطرحك. فكّت له ايده. بعدين قال لها ما فيني اعجن بايد واحدة فكّي لي الثانية بعجن احسن. فكّت له ايد 60 الثانية. فكّ اجريه قتلها وطبخها وحنّ السفره. اخذ الحصان وراح. وصل لعند السلطان. قال له يا سلطان الزمان ازا كان بعد بتطلب شي بقتلك وبقتل اخوتي. قال له لاء خد عروستك. حملوا كلهم راحوا وهرّ رايحين قالوا لهم المكارية لا تمرقوا من ها الطريق. غيروها ليش هونيك كدّ 65 اهل البلد مسخوبين صاروا حجار سود. بعدين اخوته قالوا بس مرقوا حسن من هونيك ومرته بتبقى معنا. المكارية عملوا غلط مرقوهم من المدينه المسخوره. شافهم اليهودي اللي

بيسحر استكل الست حسن. سحرهم كلهم من عداها.  
 اخدها عروس ال. بعدين ما عرفت جوزها طيب ولا هو عرف<sup>70</sup>  
 انها هي طيبه. بعدين كان جوزها في بستان. طلع شاف  
 ست حسن في الشباك. بعث مع العبيد قال لها انا طيب  
 بس اسالي اليهودي فين روحه حتى تبقي تتسلي انتي وياها في  
 النهار. من عشية اجى اليهودي صارت تقول له دخلك قل لي  
 وين روحك حتى اتسلي انا وياها في النهار. قال لها في سكرة<sup>75</sup>  
 الباب. حطت تشكيل على الباب وعملت انها عمال تحكي  
 معها. اجى عشية اليهودي شافها مشكله الباب. قال لها  
 شو انتي مجنونة. قالت له دخلك وين روحك. قال لها في  
 المكنسة. صارت تفحك عليه حتى يخمن انها بتكبه. قالت  
 يوم قالت له دخلك قل لي وين روحك. قال لها روحي بعلبه<sup>80</sup>  
 محطوطه باجر غزاله عرجه جوات قطنه. قالت له كيف بدني  
 اعمل حتى جيبها. قال لها بتلات شعرات من دقني.  
 اخدت التلات شعرات وتاني يوم عطيتهم لجوزها. حرق اول  
 شعرة اجى مارد قال له شو بتريد. قال له بدك تاخذني  
 لمطرح الفلاني. اخده. شاف غزاله عرجه. قوسها وشال<sup>5</sup>  
 رجلها شاف فيها علبه. فتح العلبه شاف فيها قطنه.  
 اليهودي قال لها لست حسن اخ انا راح اموت. حسن حرق  
 شعرة ثانيه. اجى مارد. قال له شو بتريد. قال له بدني  
 تردني للبلد اللي فيها اليهودي. حطه على كتافه وطار لبلد  
 اليهودي. شال القطنه وصار يقول له لليهودي شوف روحك  
 د معي. فك السحر عن اخوتي او روحك معي. اخذ ماء ورشها.

رجعوا كلهم ولم مثل ما كانوا وكل اهل البلد المسحورة الحدادين  
 التجارين وكل واحد في صناعته. بعددين مسك القطنه نتفها  
 وراحوا كلهم لعند ابوهم. حسن احكى قصته لابوه. ابوه  
 حطه عنده واخوته سكنهم في غير بلد.  
 هاده حكايتي حكيتهها وفي عبك خبيتهها.

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*kân fi sultân zandû arbazîn şubî. şâfû kill ûlâd il-wizor  
 tejaurewzû u-kill ûlâd il-akâbir fi şvhr şazbân. bazdên il-kebîr  
 'âl laḥâtû tazû nahna ḥotta nahred lēš abâna ma biḡawrizna.  
 ḥollû' nahna muilbis killna aḥmar u-muḥḥud fi ūwūdna. limma  
 byijî abâna byiselna lēš zašlânîn. min'illû kill ûlâd il-akâbir  
 tejaurewzû ū-nahna ûlâd is-sultân ma biḡawrizna. ija abâhum 5  
 min zašiyi. se'el fêr il-ûlâd. il-sabîd 'âlâlû hinnî lâbsîn  
 aḥmar zašmîl il-ḡudûb. fât la-zönd il-kebîr. 'ollû mlâlak  
 y'ibnû ḡudbân. 'ollû ana şâr zomrî ḥumsîn sini ū-ma jau-  
 weztû. 'ollû tikram y'ibnû bes hân ma fi bindt mlâk zalu 'add-  
 kum. il-kill 'âlû nahna ma biddna bindt mlâk biddna arbazîn 10  
 bint min fêrd imm wâb. 'âl mlîh. jâbû arbazîn buḡl ḥum-  
 melâhum min ḥufîf il-ḥummel ū-ḡâlî it-temen. şârû yimšû yimšû  
 ḥotta wuḡlû la-ḥadd muḡâra. şâr il-lêl. nâmû hönîk. tânû  
 yôm 'âmû ḥotta yirûhû zalu 'ş-şêl. ḥollû iz-zîḡr ḥotta yasmil  
 il-âkl. biddû yišazzöl nâr. ma kân zandû şaḥḥaiṣa. râḥ şâr 15  
 yimšî ḥotta wuḡlû la-ḥadd tḡwîni zand il-muḡarib. ṭuliz zalêha  
 ū-nizil. šâf sillum. ṭuliz zala is-sillum šâf zabd ḥâmil šêf  
 ū-tâliz yi'tul bindt is-sultân. 'utelû. bazdên šâf it-tânî. 'utelû  
 la-ḥadd il-zašrîn. bazdên fât la-jûwa. šâf bint melik nâḡimi  
 fi toḡt mîl il-'mmwr. bazdên fât lûda it-tâni la-ḥadd tisaz 20  
 ū-llâtîn. fi kill ūda kân fi bint. fi ūdit il-arbazîn fetteš ma  
 šâf ḥadan. 'âl aḥâtî lo'êtîlhum zarâys bes ana la'. şâr yifet-  
 tiš f'îl-ûda. šâf srîr f'îs-sv'f. nezzelû šâf şubîyi ḥelci aktar  
 min il-kill ū-šuzrha muḡpîlî wijha. fêrv'û ū-tarakha ū-râḥ.  
 ija abâhum šâf il-sabîd me'tûlîn ū-mörmîyîn. se'el il-ḥidem 25  
 min zamel hel-mazrâf mazî ḥotta azîh illî birûd. kân is-şubî  
 râḥ la-zönd aḥâtî ū-ma ḥubberhum. il-melik bazat muḡâdî  
 yinâdî ū-bîdû mandil. aurel yôm ū-tânî yôm ū-tâlit yôm šâfû  
 ibn is-sultân. 'ollû azînî il-mandil. zaṭâḥ yâḥ. râḥ la-zönd*

*il-melik ū-hubbērū. 'ollū šā bitrūd aṣṭik. 'ollū ma brūd šī bes 30*  
*naḥn ūlād sultān il-flānī ū-naḥn arbazīn wāḥad min furd imm*  
*wāb. biddna arbazīn zarās min furd imm wāb. 'ollū ē tik-*  
*ramū. bazat wera aḥātū. ijū ū-šāfū zarāyishum. limma*  
*šāfū iz-zgīri aṣraf min il-kill nḥasadū ū-šārū biddhum yī'tulū*  
*aḥūhum. rāḥū la-zōnd is-sultān ū-'ālālū biḥais in iz-zgīri 35*  
*aṣraf min il-kill lāzim tuṭlub mḥwḥa ḡālī. 'allhum šā buṭlub.*  
*'ālālū fī zand il-ḡāl lḥāf kīcāyis ketir min ḥarir ū-kebīr ketir*  
*wiza leffētū bīsīr zgīr. rāḥ 'ollū ana ma baṣṭik bintī ḥotta ṭjiblī*  
*lḥāf il-ḡāl. 'ollū ḥasan ṭaiyib. rāḥ lemm brāḡūt ketir ū-ṭuliz*  
*zala snḥ il-ḡāl. feḥtū ū-ruma il-brāḡūt zala 'l-ḡāl wēl-ḡālī. 40*  
*bazdēn il-ḡāl 'al līl-ḡālī ḥottī il-lḥāf borra ḥotta yitīrū*  
*il-brāḡūt. baздēn ḥuttitū borra. ija ḥasan vḥvdū. fī hēn bēt*  
*il-ḡāl wid-derb ḥajar meshār. il-ḡāl šāf ḥasan aḥid il-*  
*lḥāf. baздēn il-ḡāl šār yī'llū dahlak yā ḥasan vlla yiḥvl-*  
*lik yā ḥasan uṭlub mīl ma bitrūd baṣṭik. ma redd ḥasan. 45*  
*vḥvd il-lḥāf ū-rāḥ la-zōnd is-sultān. 'ollū ḥallw' biddī 'l-*  
*zarās. 'ollū tikram. ijū aḥātū 'ālālū baзд zandū ḥsān*  
*mā fī mīllū. ija is-sultān 'ollū baзд biddī ḥsān il-ḡāl. 'ollū*  
*ṭaiyib ḥeš-šī ma hā minnak bes min aḥātū. rāḥ lī-bēt*  
*il-ḡāl. teḥvbbā taḥt bḥn il-ḥsān. kān il-ḥsān marbāt 50*  
*bī-sebāz rezzāt. 'vbaз auwel rezzi. ṣḥel il-ḥsān. 'ollha il-ḡāl*  
*līl-ḡālī 'amī šāfī min zammāl yisru' il-ḥsān. 'ālītū min byis-*  
*terjī yisru' il-ḥsān. baздēn ḥasan 'vbaз it-tānyī. ṣḥel il-ḥsān*  
*kemān aktar min il-auwel. 'ām il-ḡāl ḥotta yišāf min zammāl*  
*yisru' il-ḥsān. fetteš lō'a ḥasan taḥt bḥn il-ḥsān. 'ollū hā 55*  
*zālīt. vḥvdū ū-rabbḥtū ū-rāḥ ḥotta yazzim kill il-ḡilān.*  
*'ollha lī-martū zōjinnī ketir. baздēn šārīt tazjun. 'ollha ḥasan*  
*fikkilī idī ḥotta ūzjun mḥtrvḥik. fekkilū idū. baздēn 'ollha*  
*ma finī ūzjun bīd wāḥdī fikkilī it-tānyī bōzjun aḥsan. fekkilū*  
*id it-tānyī. fekk ijrēh 'vtelha ū-ṭvbaḥha ū-ḥvṭt is-sufra. vḥvd 60*  
*il-ḥsān ū-rāḥ. wuṣil la-zōnd is-sultān. 'ollū yā sultān iz-zemān*  
*iza kān baзд btuṭlub šī bītṭak ū-bītul aḥātū. 'ollū lā' ḥud*  
*zarāstak. ḥommalū killhum rāḥū ū-hinnī rāyihīn 'ālālhum il-*  
*mkārīyī la timru' ū min ḥet-ṭvrī. ḡaiyirha lēš ḥōnik kill āhel 65*  
*il-belvd meshārīn šārū ḥajār sād. baздēn aḥātū 'ālū bes merrī' ū*  
*ḥasan min ḥōnik ū-martū btib'a mazna. il-mkārīyī zamelū*  
*ḡvlat mḥrrv'āhum min il-medīnī il-meshāra. šāfhum il-yahādī*  
*illī byishar istaḥla is-sitt ḥisn. saḥerhum killhum min zadāha.*  
*vḥvdha zarās ilū. baздēn ma zareḡt jōzha ṭaiyib ū-la hāwī*



zaref innha hi taiyibi. bazden kan jözha fi bistän. tullah şáf 70  
 sitt hisn fi ş-şibbäk. bazat maz il-zabid 'vllha ana taiyib bes  
 iseli il-yahûdi fên rahû hotta tib'i tittelli enti wiyâha fi'n-nvhar.  
 min zaşiyi ija il-yahûdi şarit v'illü daḥlak 'illi wên rahak hotta  
 itsella ana wiyâha fi'n-nvhar. 'vllha fi sukret il-bâb. hwtit 75  
 teşkil zala'l-bâb ü-zamelit innha zammâl tâḥki mazha. ija zaşiyi  
 il-yahûdi şâfha mşekkili il-bâb. 'vllha şü enti mejnâni. 'alillâ  
 daḥlak wên rahak. 'vllha fi'l-mikinsî. şarit tidḥak zaléh hotta  
 yihmmîn innha biṭhebbû. tâlit yôm 'alillâ daḥlak 'illi wên  
 rahak. 'vllha rahû bi-zölbi maḥtûti bijor ġvzâli zarja jûwât 80  
 'uṭni. 'alillâ kif biddi azmil hotta jibha. 'vllha bi-tlât şazrât  
 min du'nî. vḥdît it-tlât şazrât ü-tânî yôm satyithum li-jözha.  
 ḥorv' avvel şazra ija mârîd 'vllü şü bitrid. 'vllü biddak tâḥûdnî  
 li-motroḥ il-flânî. vḥdû. şâf ġvzâli zarja. 'awvesha ü-şâl 85  
 rişelha şâf fiha zölbi. fetah il-zölbi şâf fiha 'uṭni. il-yahûdi  
 'vllha li-sitt hisn ah ana rah emât. ḥasan ḥorv' şazra tânyî ija  
 mârîd. 'vllü şü bitrid. 'vllü biddi triddnî lil-belvd illi fiha  
 il-yahûdi. hwtâ zala ketâfû ü-târ li-belvd il-yahûdi. şâl il-  
 'uṭni ü-şâr y'i'llü lil-yahûdi şâf rahak mazî. şkk is-siḥor zan 90  
 aḥtî au rahak mazî. vḥd mai ü-reşsha. rişazü killhum zilm  
 mill ma kânu ü-kill âhel il-belvd il-meshûra il-ḥaddâdin in-  
 nejjârin ü-kill wâḥad fi şnâstü. bazden misik il-'uṭni nettefha  
 ü-rahû killhum la-zönd abâhum. ḥasan âḥka 'iştü labûh.  
 abâh hwtâ zandâ waḥtâ sekkenuh fi ġer belnd. 95

hedi ḥakâyeti ḥakêtha

ü-fi zabbak ḥobêtha.

There was a sultan who had forty boys. They saw all the  
 sons of the vizirs and the sons of the nobles married in the  
 month of Şazbân. Then the eldest son said to his brothers,  
 "Come, let us isolate ourselves, because our father has not  
 married us. Now we shall all dress in red and shall sit in  
 our rooms. When our father comes and asks us why we are  
 angry, we shall say to him, 'All the sons of the nobles have  
 been married; and you will not marry us, who are the sons of 5  
 the sultan.'" In the evening their father came. He asked,  
 "Where are the boys?" The slaves said to him, "They are  
 dressed in red as a sign of anger." He went to the eldest and  
 said to him, "What is the matter with you, oh my son, that  
 you are angry?" He replied, "I am now fifty years old, and  
 you have not married me." He said to him, "Willingly (would

I marry you), oh my son, but here there are no kings' daughters fit for you." All of them said, "We do not wish kings' daughters; we wish forty girls born of the same mother and father." He said, "Good."

They brought forty mules and loaded them with light burdens, but of great value. They set out, and kept on until they reached a cave. Night came. They slept there. The next day they rose to go on a hunt. They left the youngest one to make the food. He wished to kindle a fire. Having no matches, 15 he began to walk, until at sunset he arrived at a wall. He climbed up on it, and then descended. He saw a ladder. He mounted the ladder, and saw a slave carrying a sword, going up to kill the daughters of the sultan. He killed him. Then he saw a second. He killed him, (and continued killing others) to (the number of) twenty. Then he entered the interior. He saw a king's daughter like the moon, sleeping in a bed. Then he entered a second room, and (continued) 20 until (he had entered) thirty-nine. In every room there was a maiden. In the room of the fortieth, he searched, but did not see anyone. He said, "I have found brides for my brothers, but none for myself." He began to search in the room. He saw a cradle in the ceiling. He lowered it, and saw a girl the most beautiful of all, with her hair covering her face. He parted it, and then left her and went away.

The father of the maidens came and saw the slaves all lying dead. He asked the servants, "Who did this favor for 25 me, that I may give him whatever he wishes?" The boy had gone to his brothers, and had not told them anything. The king sent a herald to make a proclamation; and in his hand he had a veil. He went the first day and the second day, and the third day the son of the sultan saw him. He said to him, "Give me the veil." He gave it to him. The son of the sultan went to the king and told him (what he had done). The king said to him, "What do you wish that I should give you?" 30 He replied, "I do not wish anything; but we are the sons of the Sultan So-and-so, and we are forty, born of the same mother and father. We want forty brides born of the same mother and father." He answered, "Welcome." The boy sent for his brothers. They came, and saw their brides. When they saw that the youngest was the most beautiful of all, they were envious and wished to kill their brother.

They went to the sultan and said to him, "Because the 35 youngest maiden is the most beautiful of all, you should ask a rich dowry for her." He said to them, "What shall I ask?" They said to him, "The ogre has a bed-cover, which is very fine, made of silk, and very large, and if you fold it, it will become small." The sultan went and said to the boy, "I will not give you my daughter until you bring me the ogre's bed-cover." Hasan said to him, "Good."

He went and gathered many fleas, and ascended to the roof of the ogre's house. He made a hole in it, and threw the 40 fleas on the ogre and the ogress. Then the ogre said to the ogress, "Put the bed-cover outside, so that the fleas may fly away." Then she put it outside. Hasan came and took it. Between the ogre's house and the road, there was an enchanted rock. The ogre saw Hasan taking the bed-cover. Then the ogre said to him, "I beg you, oh Hasan, God keep you, oh 45 Hasan, ask what you wish and I will give it to you." Hasan did not answer. He took the bed-cover and went to the sultan. He said to him, "Now I wish the bride." He replied, "Welcome."

Hasan's brothers came and said to the sultan, "The ogre still has a horse which has no equal." The sultan came and said to Hasan, "I wish also the ogre's horse." He replied, "Good. This affair is not your doing, but the doing of my brothers." He went to the ogre's house. He hid under the belly of the horse. The horse was fastened by seven staples. 50 He drew out the first staple. The horse neighed. The ogre said to the ogress, "Get up, see who is stealing the horse." She said to him, "Who will dare to steal the horse?" Then Hasan pulled out the second staple. The horse neighed a second time, louder than the first. The ogre got up to see who was stealing the horse. He searched and found Hasan under the 55 horse's belly. He said to him, "Ah, you have been caught." He took him, tied him, and went to summon all the ogres. He said to his wife, "Knead a great deal of dough." Then she began to knead the dough. Hasan said to her, "Free my hand, so that I may knead in your place." She freed his hand. Then he said to her, "I cannot knead with one hand; free the other for me, and I shall knead better." She freed for him his other hand. He freed his feet and killed her, cooked her, 60

and spread the table. He took the horse and departed. He came to the sultan and said to him, "Oh Sultan of the Age, if you again ask anything, I shall kill you, and shall kill my brothers." He replied, "No, take your bride."

All of them loaded (the mules) and departed; as they were going, the muleteers said to them, "Do not pass by this road; change it, because over there all the people of the town are enchanted, and became black stones." Then his brothers said, "Make Hasan pass by that road, and let his wife remain with us." The muleteers made a mistake, and caused them to pass by the enchanted city.

The Jew who performed the enchantment saw them, and fell in love with Princess Hishn. He enchanted all of them except her, whom he took as his bride. She did not know that her husband was alive and he did not know that she was alive. 70 Afterward, her husband was in the garden. He looked and saw Princess Hishn in the window. He sent (a message) by the slaves, and said to her, "I am alive; but ask the Jew where is his soul, that you and it may be company for each other during the day."

In the evening the Jew came. She said to him, "I beg of you, tell me where your soul is, so that I and it may be company for each other during the day." He said to her, "In the wooden lock of the door." She put a bunch of flowers on 75 the door, and began to act as though she were talking with it. The Jew came in the evening, and saw the door decorated. He said to her, "What! Are you crazy?" She said to him, "I beg of you, where is your soul?" He said to her, "In the broom." She began to smile (lit. laugh) at him, so that he would think that she loved him. The third day she said to him, "I beg of you, tell me where your soul is." He said to her, "My soul is inside of some cotton in a little box in the foot of 80 a lame gazelle." She said to him, "What shall I do to get it?" He replied, "By means of three hairs from my beard." She took the three hairs, and the next day gave them to her husband. He burned the first hair. A giant appeared, who said to him, "What do you wish?" He said to him, "You must take me to such-and-such a place." He took him. He saw a lame gazelle. He shot her, and removed her foot, and saw in it 85 a little box. He opened the little box and saw in it some cotton.

The Jew said to his wife, "Ah, I am going to die." Hasan burned the second hair. A giant appeared. He said to Hasan, "What do you wish?" He said to him, "I wish you to take me back to the town in which the Jew is." He put him on his shoulders and flew to the town of the Jew. Hasan took out the cotton, and said to the Jew, "See, I have your soul.<sup>90</sup> Remove the enchantment from my brothers, or your soul (will remain) with me." The Jew took water and sprinkled it. All of them returned (to the forms of) men, as they were; and all the people of the enchanted town: the blacksmiths and the carpenters, and everyone (returned) to his trade. Then Hasan took the cotton and pulled it to pieces; and all the brothers departed to their father. Hasan told his story to his father. His father kept Hasan with him, and made his brothers live in another town.

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This is my tale, I have told it;  
And you in your breast did enfold it.

*The Modern Pronunciation of Coptic in the Mass.*—By J.  
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THE name Copt (ΚΥΠΤΙΟΙ = Αἰγύπτιοι, Arabic *Qibt*, pl. *Aqbât*, vulgar *Qabbât*) is restricted at the present day to the Eutychian or Monophysite sect which for centuries has formed the national Christian Church of Egypt. This population, which numbers approximately five hundred thousand, represents the most direct descendants of the ancient Egyptians, because for religious reasons the Copts have practically abstained from intermarriage with all alien elements. There is no ground whatever for the belief that the ancestors of these people were foreign immigrants who embraced Christianity after the Mohammedan conquest of Egypt in 640 A. D. At present the Copts are found in the greatest numbers in the towns of Negâdeh, Luxor, Esneh, Dendera, Girgeh, Tanta, Assiût and Akhmim, where they are nearly all engaged in commerce of every description. In fact, they may be said to resemble in this respect the Armenians of Turkey and the Jewish communities of other lands.

The Coptic language has been dead as a spoken idiom since the end of the seventeenth century A. D. About 1680 A. D. the Dutch traveller Van Sleb mentioned as an extraordinary fact that he had met an aged man who was still able to speak Coptic. The language must have perished as a vernacular, no doubt dying out very gradually, between the fifteenth and the seventeenth Christian centuries, because the Arabic historian Maqrizi remarked in the fifteenth century that the Coptic women and children of Upper Egypt in his time spoke Coptic almost exclusively, although they also knew Greek perfectly. There can be no doubt, however, that Coptic had begun to take a secondary place even before the time of Maqrizi, for, as early as 1393, Coptic manuscripts had marginal notes in Arabic, which seems to show that the latter language, even at that period, was recognized as the dominant idiom and had come into very general use.

Although the chief ancient dialects of Coptic were five in number, we have to reckon in the present treatise only with

two, viz. the Sahidic and the Boheiric. The Upper Egyptian linguistic variations all succumbed before the powerful influence of the Sahidic idiom, which was at first spoken near Thebes and eventually was used as a vernacular from Minyeh to the Nubian border. In the same way the Boheiric, which was originally the language of the Western Delta, i. e. of Alexandria and its environs, soon became the tongue of all Lower Egypt. This dialect eventually displaced even its powerful rival, the Sahidic, and it remains to-day, all over Egypt, the idiom of the official church service-books, gospels, etc. The student of modern Coptic pronunciation, therefore, has to deal with Boheiric, but often only orthographically, for, as will be shown in the following article, the local peculiarities of utterance have by no means died out.

In this connection should be mentioned the truly excellent work of my friend, Mr. Claudius Labib, professor in the Orthodox Patriarchal School in Cairo, who is an enthusiast in Coptic studies. He has actually succeeded in teaching a considerable number of young people of both sexes to use the Boheiric Coptic as a school vernacular, i. e., to understand lectures delivered in it by himself and others, especially Wahby Bey, the head-master of the school; and has enabled his pupils to converse with ease in Coptic on all ordinary subjects. Labib has accomplished this very largely by the establishment of a Coptic press, whence he has issued a number of text-books, the most important of which are his Coptic-Arabic dictionary<sup>1</sup> (the third volume is now in preparation), and a series of primers to teach the Arabic-speaking student to express himself in Coptic. Besides these, he is at present engaged in issuing a Coptic edition of the gospels as they are read in the churches. Since the great majority of modern Coptic priests are in no sense scholars and do not even make a pretence of mastering their religious language grammatically, but are content to read the mass and gospels ceremonially in a parrot-like fashion assisted by a parallel Arabic translation, the importance of Labib's efforts at education in this direction can hardly be overestimated. He cannot of course succeed, as he fondly hopes to do, in reviving a language which has been dead for centuries, any more than the enthusiastic Cornishmen who have just founded a society in England for the

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<sup>1</sup> *Dictionnaire Copte-Arabe par C. H. Labib*; two vols. Coptic-Arabic, Cairo, 1216, Year of the Martyrs.

revival of their ancient national tongue can ever have success. Labib's work, however, can, and no doubt will, stimulate among his somewhat lethargic co-religionists, priests and laymen, a desire to obtain a real knowledge of the literature of their ancient tongue. The present Orthodox Patriarch, Cyril the Fifth, himself an excellent Coptic scholar and a most enlightened man, is doing all in his power to further the study of Coptic in every school in Egypt under the *aegis* of his church.

Hitherto it has been customary to regard the modern pronunciation of Coptic in the church services as being merely a slovenly corruption of the original utterances of the language, and consequently as being of little or no importance from a phonetic point of view. No idea could be more erroneous. In spite of the ignorance of the priesthood, they have for ceremonial reasons been at great pains to hand down the traditionally correct pronunciation of their religious language. Indeed, so different to the intonation of Arabic is the tone of the Coptic as uttered by the priests of to-day that no one can reasonably assert that Arabic has had any influence on the pronunciation of the church language. In short, we still have in the conventional utterances of the mass what seems to be a genuine echo of how the ancient language must have sounded both in Upper and in Lower Egypt; and this, too, in spite of the fact that the idiom of the church is orthographically Boheiric. There can be no doubt that in Upper Egypt the Boheiric is still uttered as if it were Sahidic, i. e. in accordance with the original Sahidic vocalization.

The following table of the various pronunciations of the names of the letters of the alphabet<sup>1</sup> will serve partially to illustrate this undoubted fact.

	<i>Cairo.</i> <sup>2</sup>	<i>Assiût.</i>	<i>Abydos.</i>	<i>Luxor.</i>	<i>Assuân.</i>
A	Álfâ	Álfâ	Álfâ	Álfâ	Álfâ
B	Wídâ	Wídâ	Wíttâ	Wídâ	Vídâ
Γ	Gämmä	Gämmä	Gämmä	Gémmü	Gämmä

<sup>1</sup> For a similar table of the pronunciations of the character-names in Upper Egypt only, see de Rochemonteix, *La Prononciation du Copte dans la Haute Égypte*, *Mémoires de la Société linguistique de Paris*, vii. pp. 245-276.

<sup>2</sup> The Cairo pronunciations here given were taken orally from Labib. I could find no equivalents for many of the pronunciations given in Steindorff's *Koptische Grammatik*.



Δ	Déltā	Déltā	Dáldā		Dáldā
Ε	Ēī	Ēīyē	Ēīyē	Ēīyē	Ēīyē
È	Sū	Só	Só	Só	Só
Ζ	Zítā	Sítā	Dádi	Zádi	Zádā
Η	Îtā	Hídā	Hádi	Hádā	Hádā
Θ	Thítā	Tídā	Táttī	Téttā	Títtā
Ι	Iótā				Iódā
Κ	Kāppā	Kāppā	Kābbā	Kābbā	Kābbā
Λ	Lólā		Lāŭla	Lāŭla	Lōla
Μ	Mī	Mī	Mēī	Mī	Mī
Ν	Nī	Nī	Nēī	Nī	Nī
Ξ	Īksí	(Labīb gives Āksí for all Upper Egypt)			
Ο	Ō				Ōŭ
Π	Pī (bī)				Vī
Ρ	Rū		Rōŭ		Rōŭ
Σ	Símā	Símā	Sámmī	Sémmā	Sámmā
Τ	Tav				Dā'u
Υ	Īpslōn				Hē
Φ	Vī	Fīī	Fīī	Fīī	Fīī
Χ	Kī	Kī	Kēī	Kī	Kī
Ψ	Ēpsí	Āpsí	Āpsí	Āpsí	Āpsí
Ω	{ Ō (like Eng. aw)	For Upper Egypt au and o			Ō
Ϝ	Šál	For Upper Egypt šēī and šál			Šál
Ϛ	Fāl	Fāl	Fāl	Fāl	Fāl
ϛ	Hál	Hē	Hē	Hē	Hēī
Ϝ	Hórī				Hórī
Ϟ	Gānga	Gándŷe	Dŷándŷi	Dŷéndŷa	Dŷándŷa
Ϡ	{ Ēgtyímā or Ēgšímā	Šímā	Šímā (Īímā)		Šímā
†	Dī (Dídī)	Dī	Dēī	Dī	Dī

As will be seen from the above comparison, some latitude exists within the limits of the Sahidic district; a latitude which probably must not be set down to individual carelessness, but may perhaps be regarded as a relic of early dialectic variation, due, possibly, to incomplete assimilation to Sahidic of the primitive local idioms, or to differentiation of the Sahidic itself. Labib informs me that certain similar variations are noticeable in the Delta. The modern pronunciation peculiar to the Fayyûm Oasis also differs from the Cairo style. Indeed, one has only to examine the speech of the Moslem fellâhîn within the borders of Upper Egypt alone, to understand that linguistic variation is a characteristic of the Nile life. Nor is the explanation of this phenomenon far to seek. The villages of the Nile have been until quite recently absolutely separated one from the other; the only means of communication having been the river-highway, chiefly used by the professional boatmen. The average fellâh was, and, to a great extent, still is, chained to the soil, enjoying little or no intercourse with his brethren of even the nearest settlements. What more natural state of affairs then than the dialectic differentiation which exists very noticeably to-day in the Nile-land? The local conditions, which after all have changed very slightly in the course of centuries, were bound to produce the greatest variation, first in the early language, and subsequently in the idiom of the Arabian conquerors, which slowly but surely supplanted the native speech, but which, no doubt, at once took on just such differentiations as had characterised the earlier Coptic.

The following examples of differences in the modern pronunciation of the Boheiric Church-Coptic were collected by me at Cairo, the present centre of the Delta vocalization, and at Assuân, the southernmost town of the Şa'id (Sahid), or Upper Egypt, respectively. I have thought it best to analyze specimens of current texts, rather than to present comparisons of isolated words. The Assuân text was cantillated by a priest into a phonograph.

Gospel of St. John, chapter first:

*Text.*<sup>1</sup> **ΒΕΝ ΤΑΡΧΗ ΝΕ ΠΙΣΑΧΙ ΠΕ ΟΥΟΣ ΠΙΣΑΧΙ ΝΑΡΧΗ**  
*Cairo.*<sup>2</sup> Hēn ētārchī nē ēpsāzī pē ūōh pīsāzī nāfkī  
*Assuān.* Hān diārchī mān bisāgī bā wālh bisāgī nāfkā  
**ΒΑΤΕΝ Φ† ΟΥΟΣ ΝΕ ΟΥΝΟΥ† ΠΕ ΠΙΣΑΧΙ. ΦΑΙ**  
hātēn Ēvnōūdi ūōh nē Ūnōūdi pē pīsāzī. Vāi  
hātān Ēvnōūdi ōāh nā Ōnāidi bā bisāgī. Vāi  
**ΕΝΑΡΧΗ ΙΣΧΕΝ ΖΗ ΒΑΤΑΝ Φ† ΖΩΒ ΝΙΒΕΝ ΑΥΩΠΙ**  
ēnāfkī īszēn hī hātēn Ēvnōūdi hōv nīvēn āvsōpī  
ēnāfkā īsgēn hā hātān Ēvnōūdi hōv nīwān āūsōbī  
**ΕΒΟΛΖΙΤΟΤΥ ΟΥΟΣ ΑΤΘΝΟΥΓ ΜΠΕ ΖΛΙ ΩΠΙ ΕΒΟΛ ΒΕΝ**  
ēvōlhitōtf ūōh ātēnūf ēmpē ēhīlī sōpī ēvōl hēn  
āwōlhitōtf ōāh ātsānāyāf ēmbā āhīlī sōbī āwōl hēn  
**ΦΗΕΤΑΥ ΩΠΙ. ΝΕ ΠΩΝΗ ΠΕ ΕΤΕ ΝΗΗΤΥ ΟΥΟΣ ΠΩΝΗ**  
viētāf sōpī. Nē ēpōnh pē ētē ēnhītf ūōh ēpōnh  
viātāf sōbī. Nā ōōnh bēdā bā nihādāf ōāh ēndē  
**ΝΕ ΦΟΥΩΙΝΙ ΝΝΙΡΩΜΙ ΠΕ. ΟΥΟΣ ΠΙΟΥΩΙΝΙ ΑΦΕΡΟΥΩΙΝΙ**  
nē ēvūōīnī ēnnīrōmī pē. Ūōh pīūōīnī āfērūōīnī  
ōnhī viūwānī ēnnīrōmī bā. Ōāh būūwānī (wān) āfūōīnī  
**ΒΕΝ ΠΙΧΑΚΙ ΟΥΟΣ ΜΠΕ ΠΙΧΑΚΙ ΩΤΑΖΟΓ.**  
hēn pikākī ūōh ēmpē pikākī ēštāhōf.  
hēn bikākī ōāh ēmbā pikākī štāhōf.

<sup>1</sup> Standard text of the Coptic Gospels published by Labib and recognized by the Patriarch.

<sup>2</sup> The following points should be observed in pronouncing the Coptic transliterations herein given: *ā* = Eng. *a* in 'hat'; *ā* = Eng. *a* in 'father'; *ē* = Eng. *e* in 'met'; *ē* = German *e* in *geh*; *ī* = Eng. *i* in 'pin'; *ī* = Eng. *i* in 'machine'; *ō* = Germ. *o* in 'voll'; *ō* = Eng. *o* in 'bone'; *ō* = Eng. *aw* in 'awful'; *ū* = Eng. *oo* in 'fool.' Of the consonants, *ch* = *ch* in 'church'; *ch* = German *ch* in *ich*; *ḏ* = *th* in 'this'; *g* = always *g* in 'go'; *ḡ* = Arabic *ḡ*; *h* = *h* in 'have'; *ḥ* = Arabic medial *ح*; *h* = German *ch* in *ach* (to be distinguished from *ch*, the sound in *ich*; *sh* = Eng. *sh*; *ṭ* = Arabic *ط*; *th* is always hard, as in 'thin'; *z* = French *j*. All other consonants are pronounced practically as in English. *L* has the light sound, never the thick palatal sound of Polish barred *ł*. *R* is a gentle trill, rather than the rough Italian trill. Final *r* in Arabic is almost *rs*, e. g. *kebir* 'big.'

Extract from Steindorff's *Koptische Grammatik*, p. 1\*:

*Text.* ΔΥΧΟΟC ΕΤΒΕ ΑΠΑ ΖΩΡ ΧΕ ΜΠΕΡΧΙ-ΒΟΛ  
*Cairo.* Ävgós étvö Ápá Hōr zē mpēfží ěgčöl  
*Assuān.* Âûgós âtwä Âbā Hōr gē mbäfgí šöl

ΕΝΕΖ ΟΥΔΕ ΜΠΕΡΩΡΚ ΟΥΔΕ ΜΠΕΡCΑΖΟΥ ΟΥΔΕ  
 enéh údē mpēfōrk údē mpēfsáhū údē  
 ānāh ūdā mbäfōrk ūdā mbäfsáhū ādā

ΜΠΕΡΩΧΕ ΧΩΡΙC ΑΝΑΓΚΗ.

mpēfsázē hōrls ānāngki.

mbäfságē hōrls ānāgki.

From a careful examination of the above specimens of modern Coptic pronunciation, and from the study of further data supplied by Labib and other Coptic experts, the following phonetic laws seem patent.

#### A. The Vowels.

The vowels play a most important rôle in Coptic phonetics, as they must have done also in the ancient Egyptian. In fact, there can be little doubt that their original pronunciation in Coptic has had an important effect on the modern Egyptian Arabic vernacular, which differs so considerably from the Arabic idioms of other lands. It has been pointed out by Prätorius, among others, that the system of additional vowels which prevails to-day in the Egyptian Arabic is the result of Coptic influence. There is, indeed, every evidence to show that this is the case, although Prätorius<sup>1</sup> does not state the probable reason for it. It is not because Coptic ever had such a system of *purely phonetic* intercalary vocalization, as one might gather from his statements, but because the Coptic idiom was extremely rich in vowels,<sup>2</sup> particularly in final vowels, which gave the tendency to the subsequent

<sup>1</sup> ZDMG. lv. p. 146. For the intercalary vowels in Egyptian Arabic, cf. Spitta, *Grammatik des Vulgararabischen*, p. 21; Vollers, *Grammar of Modern Arabic*, §20.

<sup>2</sup> Some Arabic dialects, for example the Moroccan, are vowel-poor, but others, again, have intermediate vowels, like the Egyptian. There can be no doubt, however, that intercalary vowels are more prominent in Egyptian than in any other Arabic idiom.

Arabic-speaking Egyptians to insert, without reference to grammar, a helping, or furtive, vowel in their present vernacular, whenever a combination of too many consonants should occur. This peculiarity is seen in such Arabic phrases as the following: *bēss' lī* 'it is enough for me'; *harg' niscān* 'ladies' shawls'; *šugl' mīn dī* 'whose work is this?', etc.

1. Long and short **Δ** are represented in both Boheiric and Sahidic by *ā* and *ä*, respectively; thus **CAXI** = B. *sāzī*, S. *sāgi* 'word'; **APXH** = B. and S. *ārchī* (Greek) 'beginning.' The diphthong **AY** = *av* in B. (cf. Mod. Gk. *av* = *af*) and *āū* in S.; e. g. **AYΩOMI** = B. *avšōpī*, S. *āūšōbī* 'they have been.' It should be noted, moreover, that **AA** was used according to Stern<sup>1</sup> to represent Arabic *ĕ* in the words **ΑΛΑΛNCAPOT** **العنزروت** 'a sort of gum'; **ΑΛMOYCAAT** = **البصق** 'sublimate.' The *ĕ* is rapidly disappearing in the present Egyptian Arabic, especially in Upper Egypt, and it may be expected that in the course of a century it will have vanished altogether. In Stern's document **Δ** appears frequently as the equivalent of the Arabic vowel *e* in the article, i. e. **Δλ** = **ال** *el*.

2. **Ε**, which = Boheiric *ē*, appears generally in Sahidic as *ā*; thus, **hEN** = B. *hēn*, S. *hān*; **ETBE** = *ēteē*, S. *ātēā*, etc. It should be observed that **Ṇ** appears in B. as *ēn*, but in S. as *nī*; cf. **ṆbHTQ** = B. *ēnhītf*, S. *nīhādāf* 'in it.' When, however, it is followed by a second *n*, this is not the case; e. g. **ṆNIPOMI** = B. and S. *ēnnīrōmī*. In the same way **Ṇ** = *ēm* in both pronunciations, **ṆPE** = B. *ēmpē*, S. *ēmbā*. It is curious to note that **EPTOB**, the measure of quantity, has become *ārdēb* in the Arabic vernacular of Egypt. The combination **ΠΕ ΕΤΕ** = B. *pē ētē* becomes by elision *bēdā* in Sahidic. In B. the diphthong **ΕΥ** is invariably pronounced *ee*, following the analogy of the

<sup>1</sup> Stern, *Ztschr. d. ägyptischen Sprache*, xxiii. (1885, pp. 104-120), has published a highly interesting fragment of a Coptic treatise on alchemy, in which many Arabic terms denoting metals and chemicals are transliterated in Coptic characters, showing the pronunciation of Arabic in Upper Egypt at quite an early date (not fixed). It is, however, according to Stern, the oldest exact transcription of Semitic sounds.

Neo-Hellenic, whereas it still retains in S. its probable original force *ēū*, pronounced as a true diphthong. A relic of this usage is still seen in the Egyptian Arabic word شونة *šūnē* 'a barn, store-house', from which we find the denominative stem *šaurēn* 'to store up.' According to Stern, *op. cit.*, the *e*-vowel appears for Arabic Alif in the word ΧΕΝΟΥΝ 'brazier' = كانون. This of course represents the flat pronunciation of the Alif, *ä*, so common in modern Syria and Egypt.

3. The vowel **H** differs strangely in Northern and Southern Egypt. The Upper Egyptian vocalization gives it the value *d* in all native words; thus, **ΝΑΡΧΗ** = B. *näfkí*, S. *näfká* 'it was'; **ἸΝΗΤΩ** = B. *ēnhūt*, S. *nīhādūf* 'in it', etc., but retains the *i*-value in the Greek **ΑΝΑΓΚΗ** = S. *ānāgkí* (B. *ānāngkí*). The diphthong **ΗΥ** is pronounced *ir* in Lower Egypt and *ān*, like **ΑΥ**, in Upper Egypt. The vowel **H** is found in Stern, *op. cit.*, representing the Arabic *i*-vowel; cf. **ΑΡΣΗΝΗ** = الزرنيخ 'arsenic.' The modern Egyptian Arabic word *merisi* 'south-wind' shows the common Boheiric pronunciation.

4. The vowel **I** is usually pronounced in both sections as *i* and *ī*. I find only the variation **ΠΙΟΥΩΙΝΙ** = B. *pītūīnī*, S. *bātūrcānī*, which difference is probably due more to the vagary of the Assuān cantillator than to actual vocalic differentiation.

5. The vowel **O**, long and short, appears in three forms, viz. as *ó* (= Eng. *oe*), *ō*, and *ö*, in both dialects; cf. **ΦΤ**<sup>1</sup> = B. *Ēvnō'dī*, S. *Īnō'dī* 'God'; **ΩΠΙ** = B. *šōpí*, S. *šōbī* 'to be'; **ΕΒΟΛ** = B. *ēvöl*, S. *āvöl*, 'out of.' It is curious that Coptic **ΩONT** appears in modern Egyptian Arabic as *šant* 'acacia.' The diphthong **OY** is pronounced in Lower Egypt *ū* (as **ΟΥΟΖ** = *āōh* 'and') except in a few words, as *Ēvnō'dī*, S. *Ēvnō'dī* 'God', but generally in S. *ō*, as *ō'āh* 'and.' Short *ö* also seems to appear in S. as *ā* in *ō'āh* 'and', but this may be a freak due to cantillation. The Sahidic pronunciation *rcāh* for this word undoubtedly arises from musical causes. It is interesting to observe that **ΜΟΝΗ** 'harbour' has become *Mīnye* (place-name)

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<sup>1</sup> Abbreviation for **ΦΝΟΥΤ**.

in Arabic, exhibiting practically an *umlaut*. The word **ΝΟΘ** 'greatness, size,' has become *nūṣ* in Egyptian Arabic; cf. *kēbīr zē ʿn-nūṣ* 'big as a monster.' This is a common expression. The word means to the modern Egyptian some sort of a great animal inhabiting the mountains! In the word **ΑΛΧΑΡΡΟΟΠΕ** (Stern) we find **ΟΟ** for Arabic *ū*; **الخروب**, '*siliqua*.' The diphthong **ΟΟ** is a short *ō* in both dialects, as **ΑΥΧΟΟC** = B. *avgōs*, S. *āḡōs* 'they say.' In Cairo, in the combination **ΕΖΟΟΥ**, the first **Ο** becomes *ū* under the influence of the following diphthong *ou*; thus, *ēhū-ū* 'day.'

6. The vowel **Υ** appears chiefly in diphthongs, as **ΑΥ**, **ΕΥ**, **ΗΥ**, and **ΟΥ**, all of which have been discussed above. The Greek word **ΨΥΧΗ** 'soul,' however, is pronounced *psīkī*.

7. The long **Ω** appears in both pronunciations as *ō*; cf. **ΖΩΒ** = B. and S. *hōv* 'work'; **ΑΥΩΩΠΙ** = B. *avšōpī*, S. *āṣṣōbī* 'they were,' etc. In the Sahidic example given above, however, **ΠΙΟΥΩΙΝΙ** becomes *bāūwōīnī*, no doubt under the influence of the cantillation; cf. B. *pīūōīnī* and B. *āḡrāōīnī* = S. *āḡāōīnī*, precisely the same vocalic combination. Stern gives the vowel **Ω** as representing Arabic *ū*; thus **ΖΑΛΩΜ** = *ḥalām* 'cheese'; **ΤΩΒΙ** = Arabic *Tūb*, the fifth Coptic month.

#### B. The Consonants.

1. **B** appears in B. regularly as *v* and in S. as *v* at the end of words and as *w* between vowels; cf. **ΖΩΒ** = B. and S. *hōv* 'work,' but **ΝΙΒΕΝ** = B. *nīvēn*, S. *nīwān* 'all.' Stern's Fragment also represented **ف** by **B**; thus, **القم** 'coal' = **ΑΛΒΑΖΜ**; **فول** 'beans' = **ΑΛΒΟΥΛ**. The regular *b*-sound was represented by **Π** *q. v.*, although **B** sometimes appears in Arabic represented by **ب**; thus, *bālāh* 'date' is derived from **ΒΕΛΖΩΛ**, showing pure *b* = **B**. This phenomenon was no doubt owing to the fact that the medial aspirate *v* is a stranger to Arabic phonology, which accordingly reproduced the sound by *b*. The same peculiarity is seen in *ārdēb* = **ΕΡΤΩΒ** 'a measure of quantity'; **ΤΩΒΙ** = *tūb*, etc. In Stern also we find **التوبال** = **ΑΘΟΥΒΕΛ** 'dross.'

2. **Γ** occurs chiefly in Greek words as in **ΑΝΑΓΚΗ** = S. *anāgkī*. The latter pronunciation, *g* = Arabic *غ*, is quite in

accordance with Neo-Hellenic usage for pure  $\Gamma$ , i. e. when it is not in juxtaposition with  $\mathbf{K}$ . Sometimes Coptic  $\Gamma$  is used for  $\mathbf{K}$ , as in  $\mathbf{\Delta N \Gamma} = \mathbf{\Delta N K}$  'I.'

3.  $\mathbf{\Delta}$ , like  $\Gamma$ , generally occurs in Greek loan-words, although it appears in a few native words, as  $\mathbf{\Delta E N O \Upsilon}$  'now';  $\mathbf{\Delta I \Delta O \Upsilon}$  'contention,' etc. It is pronounced  $\bar{d}$  in B. and  $d$ , like  $\mathbf{T}$ , in S.; cf.  $\mathbf{O \Upsilon \Delta E} = \text{B. } \acute{a}d\bar{e}, \text{S. } \acute{u}d\bar{a}.$

4.  $\mathbf{Z}$  also is a distinctly Hellenic consonant. It is pronounced like English  $z$  in both systems.

5.  $\mathbf{\Theta}$  is pronounced *th* in Cairo, but *t* in Upper Egypt; thus,  $\mathbf{E \Theta N H O \Upsilon} = \text{B. } \acute{e}thn\acute{e}d, \text{S. } \acute{a}tn\acute{a}d$  'future.' This consonant in S. is merely a combination consonant for  $\mathbf{T \mathcal{Z}}$ , as  $\mathbf{\Theta E} = \mathbf{T \mathcal{Z} E}$  'the manner,' pronounced *tē*. It occurs in Stern as the equivalent of  $\text{ت}$ ; cf.  $\mathbf{\Delta \Theta O \Upsilon B E \Lambda} = \text{التوبال}$  'dross.'

6.  $\mathbf{K}$  is pronounced identically in both dialects. It represents  $\text{ق}$  in Stern; thus,  $\mathbf{\Delta \Lambda K I N} = \text{القَيْن}$  'hammering';  $\mathbf{\Delta \Lambda K \alpha \rho o o p e} = \text{القارورة}$  'bottle.' This is curious, because  $\text{ق}$  is either omitted entirely in pronunciation, as in Cairo and the vicinity,  $\text{قبطي}$  'ibṭi 'Copt' = *qibṭi*, or else it is pronounced as *g*, especially in Upper Egypt; thus, *mā gidirtiš* 'I could not.' Its representation in Stern by  $\mathbf{K}$  seems to show that at the time when this Fragment was written,  $\text{ق}$  had its true value, i. e. *q*, in the Arabic of Egypt; cf. *Bāḷāq* =  $\mathbf{\Pi E \Lambda \Delta K}$ . Coptic  $\mathbf{K}$  represents Ancient Egyptian *k* and *q* (Steindorff, *Kopt. Gr.*, p. 18, n. 10).

7.  $\mathbf{\Lambda}$  is uttered identically in both dialects and corresponds to the light Egyptian Arabic *l*. Stern, however, notes that  $\mathbf{\Lambda}$  represents Arabic *r* once, viz. in the word  $\mathbf{\Lambda \varpi \varpi \eta \Lambda \Delta C} = \text{الشيراز}$ .

8.  $\mathbf{M}$  and  $\mathbf{N}$  also differ in no way from  $\text{م}$  and  $\text{ن}$ .

9.  $\mathbf{Z}$ , on the other hand, is a ligature consonant for  $\mathbf{K C}$ , especially in Sahidic. It appears chiefly in Greek words.

10.  $\mathbf{\Pi}$  is pronounced *p* in Cairo Boheiric, probably owing to Neo-Hellenic influence, but universally *b* in Sahidic; thus,  $\mathbf{\Pi \Pi E \rho \chi \iota} = \text{B. } mp\acute{e}f\acute{z}i, \text{S. } mb\acute{a}f\acute{g}i$  'he does not say.' Note that  $\mathbf{\Pi}$  is B. *ēp*, but S. *bi*, as in  $\mathbf{\Pi C \Delta \chi \iota} = \text{B. } \acute{e}ps\acute{a}z\acute{i}, \text{S. } b\acute{i}s\acute{a}g\acute{i}$ . Labib states, however, that this consonant is heard in the Fayyūm



churches as pure *b*, which, indeed, must have been its primitive value in Coptic. We have only to compare the Egyptian Arabic loan-words; *Bûlâq* = ΠΕΛΑΚ 'island'; *birbe* 'ruin' = ΠΕΡΠΕ 'temple'; *elbaq* 'land sown with beans' = ΠΑΚΕ, etc. The consonant Π also represents the Arabic ب in Stern; thus, ΑΠΟΥΡΑΤ = البرادة 'filings'; ΑΩΩΠΕ = الشبب 'alum,' etc. It is curious that the name of Π in Assuân is *Vi*, with a strong medial aspirate. I was unable, however, to hear this sound in any word, although it may exist.

11. **P** is identical in both dialects and seems to correspond to the Egyptian Arabic ر; i. e. it is a very gentle trill rather than the rough Italian trill.

12. **C**, identical in both pronunciations, has the value of Arabic س; thus, ΠΙCΑΧΙ = B. *písāzi*, S. *bísāgi* 'the word.' It was, however, used in Stern's Fragment to represent Arabic ز, ص, and س; thus, α), representing ز: ΑCCEPNNH = الزنخيم 'arsenic'; ΑΛΑANCAPOC = العنزروت 'a sort of gum'; b), representing ص: ΑΛΜΟΥCΑΑΤ = البصعد 'sublimate' (note that ص appears once representing *Ṣai*, as in *ṣant* = ΩONT 'acacia'); c), representing س: CΙQ = سقفة; cf. also *merisi* = ΜΑΡHC 'south-wind'; *timsāh* = ΜCΑC 'crocodile.'

13. **T** is pronounced *t* in the hellenizing Cairene style; thus, ΠΕΕΤΕ = B. *pē ētē*, but S. *bēdā*. Its primitive Upper Egyptian value preceding a vowel, however, was *d*. Thus for ΤΑΡΧΗ we find Cairo *ētārchī*, but S. *dīārchī* 'the beginning'; ΝΗΤQ = B. *ēnhūt*, S. *nīhādūt* 'in it.' In the word ΑΤΒΕΝΟΥQ = B. *ātēnūt*, S. *ātānūt* 'without him,' we find it pronounced as *t* before the following β. In Stern it also represents the final ت in ΑΛΧΙΠΡΙΤ = الكبرى 'sulphur'; ΑΛΑANCAPOC = العنزروت 'gum', etc.; but usually stands for د, as in ΤΑΠΕΡΙ = دبر 'treat'; ΑΛCΑΤΙΤ = الحديد 'iron,' etc. **T** also represents Arabic ض, as in ΑΠΙΑΤ = ابيض 'white.'

14. **Φ** is always *v*; thus, ΦΗΕΤΑQ = B. *viētāf*, S. *viātāf* 'he who.'

15. It is difficult to formulate a rule as regards  $\chi$ . It is pronounced as hard *k* in native words; thus,  $\pi\chi\alpha\kappa\iota$  = B. *píkǝkǝ*, S. *bíkǝkǝ*; but in foreign words it is generally *h* or *ch*; thus, Greek  $\chi\omega\rho\iota\varsigma$  = B. and S. *hōris*;  $\alpha\rho\chi\eta$  = B. and S. *ārchē*. In Upper Egypt, however,  $\psi\gamma\chi\eta$  is pronounced *psikǝ* with *k*. In Stern, again, we find  $\chi = k$ :  $\alpha\lambda\chi\epsilon\nu\omicron\gamma\eta$  =  $\text{الكانون}$  'brazier'; and also  $\chi = h$ :  $\alpha\lambda\chi\alpha\rho\omicron\omicron\pi\epsilon$  =  $\text{الخروبة}$  'siliqua.'

16.  $\Psi$  is a ligature consonant = *ps*, as  $\Theta = th$ .

17.  $\Omega$  is pronounced *š* in both dialects; thus,  $\omega\omega\pi$  = B. *šōpi*, S. *šōbǝ*. In  $\omega\tau\alpha\zeta\omicron\gamma$  the  $\omega$  is pronounced in B. with a prosthetic vowel; thus, *štāhōf*, but S. *štā'hōf*. This, of course, is due to the juxtaposition of the following *t*. Stern gives  $\omega = š$ , as  $\alpha\omega\omega\eta\lambda\alpha\varsigma$  =  $\text{الشيراز}$ , etc.

18.  $\mathfrak{C}$  = *f* in Upper and Lower Egypt;  $\eta\alpha\mathfrak{C}\chi\eta$  = B. *nāfkǝ*, S. *nāfkǝ*. In Stern, only the word  $\mathfrak{C}\iota\mathfrak{C}$  =  $\text{سقة}$  shows  $\mathfrak{C}$  = *f*, which is elsewhere represented by B, *q*, v.

19.  $\mathfrak{H}$  = *h* in Cairo and Assuān; thus,  $\mathfrak{H}\epsilon\eta$  = B. *hēn*, S. *hān* 'in';  $\mathfrak{H}\alpha\tau\epsilon\eta$  = B. *hātēn*, S. *hātān* 'apud, justu.' In some parts of the Delta it is pronounced *k'*, i. e. *k* followed by a slight rough breathing (cf. Rochemonteix, in *Mémoires de la Société Linguistique de Paris*, vii., p. 273).

20.  $\mathfrak{Z}$  is now pronounced in both dialects exactly like the Arabic medial  $\mathfrak{Z}$  = *h*; thus,  $\omicron\gamma\omicron\mathfrak{Z}$  = B. *ōāh*, S. *ō'āh* 'and.' For  $\mathfrak{Z}\lambda\iota$ , B. has *ēh'li* and S. *āh'li*, with prosthetic *ē* and *ā* respectively.  $\mathfrak{H}\omicron\mathfrak{Z}$  =  $\mathfrak{Z}$  appears also in  $\mathfrak{M}\mathfrak{C}\mathfrak{A}\mathfrak{Z}$  = *ēmsāh* = modern Egyptian Arabic *timsāh* 'crocodile'; but in Stern it also represents  $\mathfrak{Z}$ , as in  $\alpha\mathfrak{C}\mathfrak{C}\epsilon\rho\eta\eta\mathfrak{Z}$  =  $\text{الزرنيخ}$  'arsenic,' and  $\mathfrak{Z}$ :  $\alpha\omega\omega\alpha\mathfrak{Z}\epsilon\rho\iota$  =  $\text{النخار}$  'soot.'

21.  $\mathfrak{X}$  is by far the most interesting of all the Coptic consonants. Roughly speaking it is equivalent to Arabic  $\mathfrak{X}$ , which, however, has two distinct pronunciations between Cairo and Assuān. Arabic  $\mathfrak{X}$  appears in Cairo and the Delta generally as *g* hard, but its palatalization becomes more and more evident as one journeys southward; thus at Assiūt we hear  $\mathfrak{X}$  as *gy*, at

Luxor as *lǝ*; and at Assuân practically as *ǝsy*. Thus, the word *جمل* 'camel' is uttered *gǝmǝl*, *gyǝmǝl*, *ǝyǝmǝl*, and *ǝsyǝmǝl*, respectively, at the places just mentioned. In the Soudan, Arabic ج is plain *j* (جمل = *jǝmǝl*), as is the case among some of the Syrian Bedawin. Nowhere in Egypt or the Soudan, so far as I know, is the pronunciation *z* heard, which is the regular usage in the Syrian towns (جمل = *zǝmǝl*). The Coptic Ⲭ does not, however, correspond *exactly* to the Egyptian Arabic ج. Thus, in Cairo Ⲭ is pronounced hard *g* before the vowels *a*, *o*, *u*; thus, Ⲭⲩⲭⲟⲟⲥ = *ǝrgós* 'they say'; but before the vowels *e*, *i* it invariably appears strongly palatalized as *ž*, a sound unknown in Egyptian Arabic; thus, Ⲭⲉ = B. *žǝ* 'that'; ⲙⲡⲉⲓⲕⲭⲓ = *mpǝfǝzi* 'he does not say,' etc. In Assuân, on the other hand, I heard Ⲭ as *g* in every position; thus, Ⲭⲩⲭⲟⲟⲥ = *ǝrgós*, Ⲭⲉ = *gǝ*, ⲙⲡⲉⲓⲕⲭⲓ = *mbǝfǝgi*, etc. In a number of other places in Upper Egypt, however, Ⲭ is pronounced *ǝy* (cf. the list of the consonantal names above, according to which even at Assuân the consonant is named *Ǭyandǝya*, but I heard it distinctly pronounced hard *g*). Here again we meet with an element of uncertainty, because the *g* pronunciation of ج is regarded everywhere in Egypt as the elegant usage, and is accordingly imitated by educated speakers even in Upper Egypt. It is highly probable, therefore, that the priest who cantillated for me may have purposely given to Ⲭ the *g*-sound, which is apparently unnatural at Assuân.

This entire subject is extremely difficult and is deeply involved in the question as to the origin of the *g*-pronunciation of Egyptian ج. Did the first Arabic-speaking conquerors of Egypt utter the ج as *g* or as *j*? It is true that *g* for ج is generally regarded as the primitive pronunciation of the consonant in the early Arabic. It is also true that ج is still pronounced *g* in some parts of Arabia. According to Wetzstein (*ZDMG.* xxii., pp. 163-4) the 'Aneza pronounce ج as hard *g* formed in the front of the palate, a sound which in some other tribes has developed into *g* at the beginning of words and has been palatalized into *ǝsy* at the end of words. This undoubtedly shows, then, that ج

= *g* is not necessarily a distinctively Egyptian pronunciation. As to the original pronunciation of ح by the early Arabic invaders of the Nile-land and their descendants, what are we to say to Stern's transliteration of حجر 'stone' by  $\text{ḤABAP}$  (*ḥašar*), and of الزنجار 'verdigris' by  $\text{ACCINḤAP}$  (*assinšar*)? The consonant *šima* Ḥ is pronounced *ḡḡ* in Cairo with prosthetic *č*, and *š* in Assuán and Upper Egypt generally (only at Abydos sometimes *ḥ*); thus,  $\text{ḤOL}$  B. *ḡḡöl*, S. *šöl*. For  $\text{ATḤENΟΥϞ}$ , however, we see B. *atčēnūf*, S. *atšānāyāf*. In other words, Ḥ represents, nearly everywhere, in Egypt, a *č*- or *š*-sound. Stern's transliteration would clearly indicate that at the time when the Fragment was written ح was uttered either *ž* or *j* (thus, حجر =  $\text{ḤABAP}$ , *ḥašar*) and not hard *g*, which would probably have appeared as  $\text{ḤAXAP}$ , *ḥagar*. But here again we must allow for possible variation in the Egyptian Arabic of that period. The writer of the Fragment may have belonged to a section of country where ح was uttered as *j* or even *ž*, whereas in other districts it may have been, and probably was, pronounced hard *g*.

In view of the many confusing facts in the case, it is practically impossible to arrive at any certain conclusion. I believe, however, that the hard *g*-pronunciation of *Ganga*, peculiar to both Upper and Lower Egypt, is of Egyptian and *not* of Arabic origin. The palatalization of *Ganga* before *e*, *i* in the Delta, e. g.  $\text{ḡE}$  = B. *žē* for S. *ḡē*, may be regarded as a local peculiarity. Furthermore, the present hard *g*-pronunciation of ح, peculiar to the Delta, but accepted everywhere in Egypt where persons of education converse, may have had a two-fold origin, viz. first, an Egyptian one from *Ganga* = *g*, which must have influenced the Arabic vernacular very strongly; and secondly—and this must not be overlooked—an Arabic one, in that some persons, and perhaps those most influential politically among the early Egyptian Arabs, may have pronounced the ح as *g*. It is perfectly clear, however, from the examples in Stern just quoted, that they did not *all* do so.

22.  $\text{Ṭ}$ ,  $\text{Ṭ}$  = *dī* all over Egypt; thus,  $\text{ḤNOΥṬ}$  = B. and S. *Ḥnōḥ\*dī*. In Abydos the consonant is named *Dēi* and is perhaps pronounced thus.

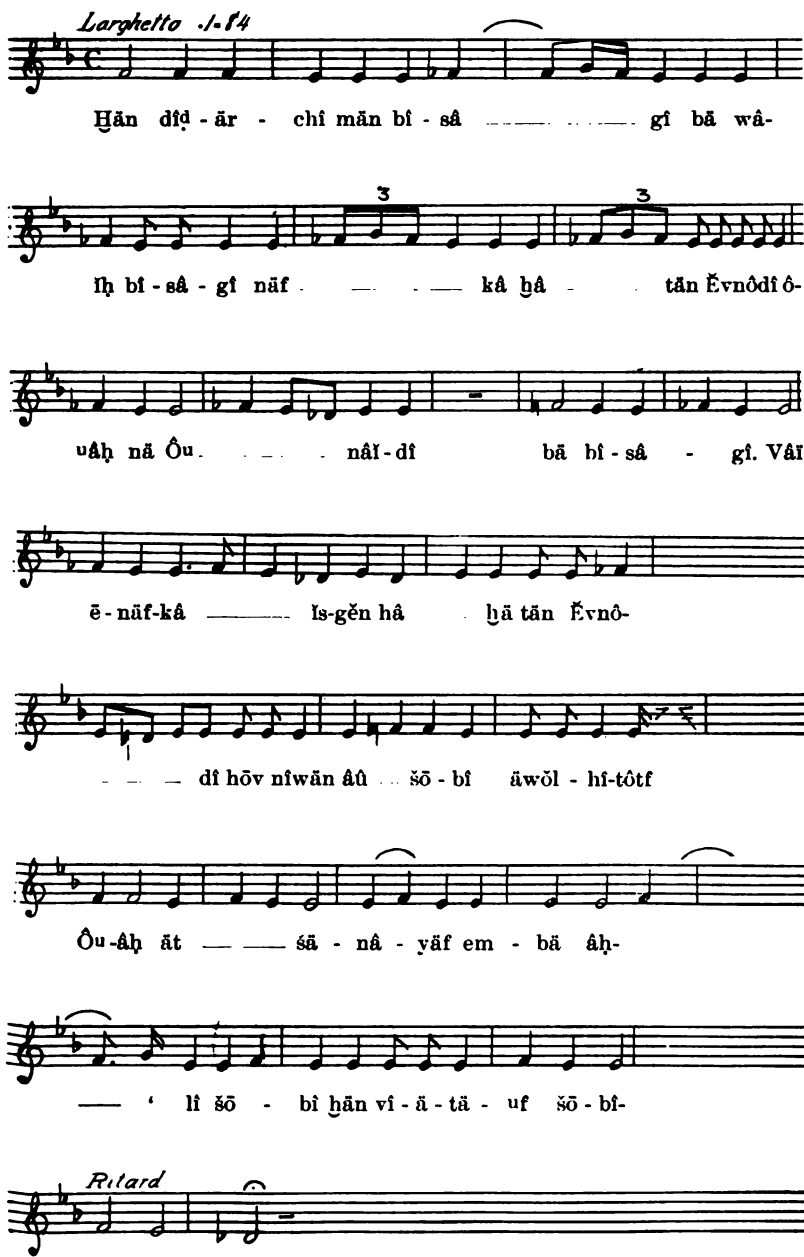
The following instances of differentiation between Cairo and Assuân in the text of John i. 1 ff. are interesting: B. *nē* = S. *mān* (Greek μέν); B. *ēpōnh* = S. *āōnh* (with the indefinite article); B. *āōh ēpōnh nē ēvāōinī* = S. *āōh ēndē ōnhī vāwāinī*; B. *āfērāōinī* = S. *āfāōinī*. These variations, with one exception, are probably not due especially to vagaries of cantillation, but arise from slightly differing texts. The printed versions of the Coptic Scriptures in Egypt are not entirely in agreement with respect to minor points. Indeed, one of Labib's chief objects is to establish by means of his new press a standard edition of the Scriptures. The exception noted above is S. *ōnhī*, which plainly shows an enclitic helping vowel, quite after the modern Egyptian Arabic style. This I cannot regard as a Coptic peculiarity (see above). The intercalated *d* in *dē'ārchī* is evidently an attempt to avoid a hiatus in cantillation.

The tone or air to which the Assuân priest sang his verses is very interesting both from the musical and from the textual point of view. In order to illustrate its singular character, a few bars of it are given herewith. So far as I am aware, this is the first specimen of Coptic cantillation published in this country.

It will be noticed that the air begins on the dominant, proceeding almost immediately to the sub-dominant, and then modulating between the sub-dominant and the flatted dominant! This is a distinctly Oriental peculiarity. In the tenth bar the singer begins a new musical phrase by reverting to the natural dominant. It should be observed—and this is very strange—that the ninth bar, which is a pause after the word *Ō'nāīdī* 'God' (musical pronunciation for *Ō'nō'dī*), does not end, but interrupts a sense phrase; thus, *āōh nā Ō'nāīdī bā bīsāgī* means 'and God was the word.' This can only be explained by the supposition that the pause was purposely introduced in order to attract attention to the words *bā bīsāgī* 'he was the word.' The entire chant modulates solely between *f*-natural and *A*-flat, i. e., it touches only three notes, being even more limited in its musical range than the ordinary vernacular Arabic songs, which usually have a scope of at least five notes. The chant is sung without instrumental accompaniment.

It is not the purpose of this article to treat of the very considerable influence of Coptic on the sentence construction and

*Larghetto* ♩ = 64



Hān dīd - ār - chí mǎn bí - sǎ ..... gí bá wá-

īh bí - sǎ - gí nǎf . . . . . kǎ hǎ . . . . . tǎn Ēvnōdī ō-

uāh nǎ Ōu . . . . . nǎī - dī . . . . . bá bí - sǎ - gí. VAI

ē - nǎf - kǎ . . . . . is - gēn hǎ . . . . . hǎ tǎn Ēvnō-

. . . . . dī hōv nīwǎn āū . . . . . šō - bí . . . . . āwōl - hí - tōtf


Ōu - āh āt . . . . . sǎ - nǎ - yǎf em - bá āh-

. . . . . lī šō - bí hǎn ví - ā - tā - uf šō - bí-

*Ritard*

vocabulary of the present Egyptian Arabic vernacular. This, together with the highly interesting subject of the Coptic phonetic treatment of Greek loan-words, must be left to another paper. It will readily be seen that the study of modern Coptic phonology is of great importance both for the Egyptologist and for the general philologist; for the Egyptologist, because only through Coptic can any knowledge of the vocalization of ancient Egyptian be arrived at, and for the general philologist, because we have in the present system of Coptic pronunciation what apparently practically corresponds to a phonographic echo of a long dead speech. Perhaps the closest modern parallel is the ceremonial use of Old Slavonic in the Slavic churches.

The present article is merely an attempt to illustrate the main characteristics of the church Coptic as it is uttered in Egypt to-day. The writer has felt himself chiefly hindered by the scantiness of the data which he was able to collect, as well as by the frequent untrustworthiness of Oriental information. In every case, however, where his Coptic instructor seemed uncertain, the statements have been either omitted or given tentatively. It is much to be hoped that the writer's efforts in this direction will be followed by further investigations on the part of European and American scholars.









I. THE RIVER SIPRA AT UJJAIN.

*Notes from India, Second Series.—A Visit to Ujjain—Bhartrhari's Cave—Legends of King Vikrama.*—Letters to the Corresponding Secretary from Professor A. V. WILLIAMS JACKSON, Columbia University, New York City.<sup>1</sup>

UJJAIN, March 10-13, 1901.—It will not be easy to forget the beauty of the Indian starlit night when I reached Ujjain, once the center of literary culture, science and art in India, made famous by the court of King Vikrama. Here at last I was in the home of many legends connected with Kālidāsa, and amid the very scenes portrayed by Çūdraka, Bhavabhūti, and the rest of the coterie whose names are associated with that period which is sometimes called the Renaissance of Sanskrit literature. Happily for the student, Ujjain in certain respects lies a little off the line of travel ; so that western influence and trade have not dispelled all the glamor that still tinges the old-time city with its enchanting glow.

After a good night's rest at the Dāk Bungalow near the railway station, it was time, at 6.30 in the morning, to start on our visit through the quarters and environs of what was once the renowned capital of Malwa. Nowadays Ujjain is perhaps better known as a minor place of export for opium, and as the site of a ruined astronomical observatory that made it the Greenwich of India over two hundred years ago. Our guide and host, Mr. Keshao Rao Ramaji Thomrey, Magistrate of His Highness Sitoliya Sahib of the Gwalior State, was waiting for us, and it was but a few minutes from the Bungalow, near Mahadeo College, before we were in the streets of the historic city.

#### 1. Ujjain.

The first glimpse that met the eye, after the bullocks and beggars, was a huge elephant almost blocking the street, like Karpapūraka's monstrous victim in the *Mṛcchakatikā* (2.2, ed. Stenzler, p. 40-42, cf. Wilson, *Hindu Theatre*, i. 57). Not far

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<sup>1</sup> A continuation of the first series, which appeared in the *Journal*, vol. xxii, 1901, pp. 321-332.

beyond there peeped out from a doorway a curious dwarf woman that strangely recalled the cunning Mantharā of the Rāmāyana. A few paces more brought us to the fortress gate of the great Vikramāditya. The gateway itself is a crude structure two stories high, with bulky posts or buttresses. These were stained red several feet above the ground, and before one of them a young Hindu woman chanced to be kneeling in a suppliant posture, offering flowers. The portal had a solemn, ominous look, rather than a hallowed appearance; and this is in keeping with the legend recorded about it below. Tradition says that the archway once formed the entrance to Vikrama's palace; from its vaulted top now hangs a rude copper bell. On the sides of the portal are twelve columns or pillars, with scrolls and carvings, and there are two striking old figures of the sisters of the terrible goddess Kālī. These two malign deities remained at Ujjain when their sister betook herself to Calcutta, and they still continue to manifest their evil nature by bringing cholera upon the city every twelve years.

Passing over the rough stone pavement that characterizes the neighborhood of the gate and was designed, it is said, to check the hoofs of invading horsemen in bygone days, we entered a more spacious street, on the right of which stands the rather commanding palace of the Mahārāja, now used as a judicial court. See figure 2.<sup>1</sup>

Directly opposite, on the left, is placed a Temple of Rāma, where our host had charge of paying a monthly stipend to the ministering priests and worshippers. Thanks to him, access was granted us at once, which is not always the case in Hindu temples.

Facing the entrance to the enclosed precinct there is a small shrine of the ever-present monkey-god Hanuman, and to the left, in the rear of this, a fane of Śiva, with the footprints of the god. To the right of the enclosure, and partly supported by twelve columns, stands the Rāma temple itself. Around these

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<sup>1</sup> The photographs illustrating these Notes were taken by my nephew, Frederic J. Agate, who accompanied me on my trip to India, and to whose kindness I am indebted for the opportunity of showing to Indologists several views which are not to be found either in Europe or India. For some reason or other Ujjain seems to have been neglected even in the Government collection.



II. MODERN PALACE AND COURT OF JUSTICE AT UJJAIN.



III. THE RUDRA-SĀGARA LAKE AND THE TEMPLE  
OF HARI-SIDDHI AT UJJAIN.



twelve columns, as a cloistered walk, is made the *pradakṣiṇa*, or circumambulation in honor of Rāma; and on the right within the open temple walls is a place set apart for the daily reading of the Purāṇas. The large drums that stood near betokened a noisy accompaniment to the ritual worship. Directly in the center of the rear wall of the temple, as one looks in, there were noticed three figures in a shrine. These portrayed the semi-divine Rāma, standing in effigy between his brother Lakṣmaṇa on the right and his wife Sītā on the left. One or two ministering priests were moving about near the shrine, and on an incidental mention being made of the Vedas, some surprise, or perhaps concealed dread of profanation, was manifested when I ventured to whisper *Agnim ile purohitam yajñasya deram pūjyam*, etc.

A few steps beyond the shrine of Rāma, amid the maze of sacred buildings and past a temple of elephant-headed Gaṇapati, or Gaṇeṣa, we came to a sanctuary of Śiva, under the form in which he is worshipped in the great epic, as Mahākāla, Great Time. In front of this temple we could hear a number of Brahman boys studying the YajurVeda with their master. We listened attentively to the intoned recitative, but as soon as they caught sight of us the recitation ceased, desecrated, as of old, by a foreign or unhallowed presence.

A turn to the right led to a fine, deep tank with Brahmans bathing and washing their garments, as in the eighth act of the *Mṛcchakatikā* (cf. also Wilson i, 122, 141). Some of them were busy with their *mantra* prayers, but one or two, less scrupulous than the rest, asked us for 'baksheesh' to purchase 'bang'; but we hurried on, casting a glance only at the oldest Temple of Mahadeo in Ujjain, near which a superb specimen of Śiva's sacred bulls was lazily grazing.

After passing around to the other side of the tank, where a number of other priests were still going through their ablutions, we turned down a by-path to the right to visit a Hindu astronomer teaching some pupils who sat at his feet, like the scholars of Varāhamihira in Ujjain of old. This teacher, who gave his name in Sanskrit as Narāyaṇa Jyotiṣi and claimed to be a descendant of the family of Vyāsa, still adhered to the old geocentric school of astronomy, and, in making his Sanskrit explanations to his pupils and to us, he used an old iron wire figure of the universe by way of illustration.

It was necessary to retrace our steps past some small stone images of gods and godlings, along the path that descended to the large Rudra-Sāgara Pond. This partly artificial lake is one of seven said to have been constructed by Vikrama, the number seven corresponding to the seven mythical Sāgaras, or oceans (cf. *Rāmāyaṇa*, iii. 74. 25; *Vāsavadattā*, 23; and *Indische Sprüche*, 5508, 5742). A causeway led directly through the Rudra-Sāgara to the Temple of Hari-Siddhi on the farther bank. This goddess is renowned for having saved the life of King Vikrama by bringing *amṛta* from heaven as a balm to heal him on one occasion when he was severely burned. In grateful recognition of her beneficence the king founded a temple in her honor. In front of the goddess's sanctuary there were standing two tall columns, with stone receptacles or cups for holding lights at the festival of Dīvālī, or Feast of Lanterns. Near by was a good specimen of a *vaṭa-vṛkṣa* or banyan tree. The picture will help to make clear the position of the temple on the banks of the Rudra-Sāgara, and the earthen causeway that approaches it. See figure 3.

From Hari-Siddhi's Temple it was but a short distance to the Sipra (Skt. *Śīprā*) river, immortalized in Kālidāsa's famous lines descriptive of Ujjain. The verses addressed to the cloud-messenger in the Meghadūta record the charm of 'Sipra's breeze' (*Megh.* I. 31, *śīprāvāta*) and the number of *sārasa* birds that haunt the river's banks; and the *Raghurañṣa* alludes to the trees of the gardens along its shores as stirred by the breezes from its rippling waters (*Raghu.* 6. 35 *śīprātarāṅgānilakampitāsu udyānaparamparāsu*). See figure 1.

The bank of the river was lined with bathing-places. As far as I could learn, these were farmed out, so that an income was assured to the respective proprietors. We noticed one particular ghāt that a widow owned as her claim. Her ideas of proprietary rights were evidently strongly developed, for a lively scene ensued when an invading bather entered her domain without paying the fee that made part of the woman's regular income. It was not necessary to understand the dialect of the vituperation, billingsgate, and mutual recriminations that followed. The gestures of the belligerent parties and the interested bystanders quite sufficed. See figure 4.



IV. A BATHING-PLACE ON THE BANK OF THE SIPRA.



V. THE OLD ASTRONOMICAL OBSERVATORY AT UJJAIN.





Not far beyond was a place marked off in a square of about twenty feet for the *paṇmedha*, and near by was a Hindu, who, in accordance with the old Gr̥hya-sūtra prescriptions, was going through the formal ceremony of tonsure and shaving after the loss of one of his near relatives. A few steps beyond, under a matting hovel, on his low corded bed, lay an aged Sannyāsin. One of his eyes was totally gone, all his teeth were out, and his ash-besmeared figure seemed as palsy-stricken as the *ṛṣi* in Sir Edwin Arnold's *Light of Asia*. He mumbled some lines from the Gītā on the philosophy of life, and made an unintelligible comment on far-off lands when our host tried to explain to him what was meant by America; and then he crept away to his wretched retreat.

There remained, at the moment, time only for a glimpse of the small Agastya Temple, where two Nautch girls were in attendance, and we entered our little covered pony carts to ride out to the south of Ujjain, to visit the ruins of the Astronomical Observatory. See figure 5.

This observatory was erected about A. D. 1724, by Jayasinha, or Jai Sing II, Rāja of Jaipur. The photograph, which is a rare one, is worth reproducing, with a few words of explanation. It was taken from the top of a brick and cement structure which had been built to serve as a huge sun-dial. The gnomon or marker of this old Titan time-piece is a wall in the shape of a right-angled triangle, some thirty or forty feet long at its base, and more than twenty feet high from the ground to the apex of its perpendicular. The thickness of the wall is three or four feet. It is set in the plane of the meridian, and its sloping hypotenuse points to the north pole. Steps, moreover, are cut in the inclined surface of the hypotenuse, so as to give an ascent to the apex. As the photograph was taken from this apex, only the base of the huge gnomon shows in the picture. [But near the foot of the perpendicular, to the left of the tree as one faces the photograph, one may easily recognize the remains of the arc of a giant circle, on which the shadow of the gnomon was wont to fall, as my colleague, Professor J. K. Rees, the astronomer, points out to me on showing him the illustration in its proof-sheet form.] Observations of the sun's approximate position, and determinations of the time of day, could readily be made by this immense instrument. There was a broken or

weathered stone mural quadrant (not shown in the picture) to the left of the base of the Yantra-samraj. This must have been used for determining the sun's altitude and zenith-distance, if my very limited astronomical knowledge, especially in Indian astronomy, allowed me rightly to identify it; but I stand ready for correction at the hands of specialists in such matters; and my notes, unfortunately, had to be hastily made. I am not clear, moreover, as to what the purpose of the horizontal solid stone cylinder may have been, which is also noticeable in the picture near the foot of the dial pointer.

The striking feature, however, of the collection of structures, as seen in the photograph, is the wall of the two large horizontal circles of stone and cement. The outer of these is about ten feet high; the inner, about six. The doorways or gates in the wall are easily seen in the picture; the one to the north overlooks the river. The use of these circular structures (*digamāṣa-yantra*) was evidently for determining the time of rising of the sun, moon and stars above the plane of the horizon. But such details regarding the observatory have an attraction chiefly for those who are working in astronomy. The view from the place, however, is one to be remembered. The Sipra river near by, the prospect over the broken plain set off by a background of woods, and in the distance a slowly moving camel train, all combined to give color to the scene. A myth regarding buried treasures was not lacking, and signs were in evidence where some credulous seekers had turned up the soil in two or three places, guided by a vision seen by an old woman in a dream.

To the reader of Sanskrit literature, the streets, alleys and lanes of Ujjain are ever a source of interest. The stock characters of the old Indian dramas and of Kālidāsa's poems are as much in evidence now as in ages long ago, even to the 'city-fed bull' which sniffed about the stalls, as in the fourth act of the *Mṛcchakaṭikā* (*Mṛcch.* p. 69, ed. Stenzler; Wilson, i. 84). The scene in the present photograph is an avenue facing a modern temple of Kṛṣṇa, with a handsome silver shrine; but near the gates of the sanctuary one may notice small dealers still carrying on their trade as of yore with cowrie shells instead of money. See figure 6.

Among other places of interest for Sanskrit students is Avantī-kṣetra, or the site of old Ujjain. It is necessary to drive



VI. STREET SCENE NEAR THE TEMPLE OF KRISHNA AT UJJAIN.



VII. ENTRANCE TO BHARTRHARI'S CAVE AT UJJAIN.



out a mile or so over rough, dusty roads, partly shut in by low mud walls. Here a spot is pointed out as the place where Bhartṛhari used to sit, and somewhat beyond is the cave where the poet used to dwell as a hermit.

## 2. Bhartṛhari's Cave.

The cave itself stands on an elevation overlooking a part of the river. There were numerous trees about it, well filled with birds; and the familiar crow of Sanskrit story was not absent. There is a stone shrine by the entrance to the cave; one must pass a few steps beyond this to a narrow gate in a wall, after entering which one comes to the real mouth of the cave. A few stone steps, steep and somewhat winding, lead down into the recess. To the north (if I rightly noted the points of the compass) was a small vaulted chamber where Bhartṛhari underwent so great acts of penance and self-abnegation that Indra himself cast his bolt from heaven to interrupt the anchorite's long-continued *tapas*. To the inquirer a rough circular mark in the stone slab above is pointed out to indicate how the sage raised his hand to ward off the shaft that struck the stone above his head. See figure 7.

Passing from this eremite cell eastward through a passage, one comes to a small hall or recess with a figure or picture representing Bhartṛhari's teacher, Gorakṣanātha, in the center, and on the left the moralist's nephew, Gopī-canda, his sister's son; while to the south an opening in the cavern's roof is pointed out, which is said to lead ultimately through a passage to Benares! <sup>1</sup>

Ascending up steps again to the east, within this underground vault, there is an entrance to a small cave dedicated to Sarasvatī and another to Gaṇapati. Here, sculptured in the stone, two footprints were visible. They were the marks of the venerated feet of Macchendranātha, the Guru of Bhartṛhari's own teacher. Near by, in another passage or recess, was a part of a large *līṅga* of Īva, known as the Čaṅkara-Siṅha Linga. This must have been but one of many, for there are said to be no less than eighty-four sacred 'lings' in Ujjain.

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<sup>1</sup> On returning from India I am able to add now a reference to a brief allusion to the names mentioned in this paragraph, in P. G. Nath's edition of Bhartṛhari, Bombay, 1896, pp. 8, 21, 48, 48.

Inquiry with regard to Bhartṛhari's history, who is looked on as the brother of Vikrama (see below), brought out the story of his favorite wife Piṅgalā in but a slightly different form from that elsewhere recorded. To test the devotion of his beloved on one occasion when hunting, he caused to be sent her his garments stained with the blood of a kid. Piṅgalā dropped dead at the sight; and on learning this, Bhartṛhari wished to live no longer. But to comfort the poet his Guru declared he could make a hundred Piṅgalās, which he did forthwith. Bhartṛhari became puzzled and could not discover his true wife; thereupon he renounced the world and became a Sannyāsin. This is a different story from the familiar one in the commentator to the famous *dhik*-verse (*Nṛtiṭṭakā*, 2) regarding the precious fruit (*phala*) bestowed upon his wife Anaṅgasenā and given by her to her paramour. It is the one dramatized, as I was informed, in the plays relating to Bhartṛhari. The renunciation of the world and adopting the life of a recluse, account for the associations gathered about the cave, although it is stated that there are some corresponding cells in other places in India.<sup>1</sup>

Time was reserved for visiting other places on the Sipra river, especially the Gaṅgā-ghāt, a fine landing with steps near one of its curves; and from the parapet a good outlook could be had over the dust-mounds of the older city.

In returning along a more remote road the site of a lonely temple of Durgā was passed, which one might associate with the terrific scenes in the fifth act of Bhavabhūti's *Mālātī-mādhava*, describing her as the terrible goddess Cāmuṇḍā and her cruel skull-necklaced priestess Kapāla Kuṇḍalā. Besides the story about Kālidāsa recorded in *JAS.* xxii, p. 331, there was an opportunity to gather a legend of Vikrama and the rise of newer Ujjain from the dust of the older Avantikā. The account as Mr. Thomrey related it ran almost as follows:

### 3. Legends of Vikrama and Old Ujjain.

'On one occasion Gandharvasena, son of Indra, was sitting with his father in Svarga, watching a dance of the Apsarases. Gandharvasena chanced to laugh at one of the dancing girls;

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<sup>1</sup> See now a mention of one at Mount Abū and of one at Achalgarh, in P. S. Nath, *op. cit.*, p. 45.

whereupon his father grew exceedingly angry and called him an ass (*khara*), pronouncing at the same time a curse upon him that he should descend to earth and become an ass.<sup>1</sup> The son begged the angry god at least to tell him to what place he should turn his steps, and at his father's bidding Gandharvasena went to Ujjain and lived in the Forest of Mahākāla (*Mahākālā-rana*).

'Now the daughter of the king of Avantikā, or old Ujjain, came to offer worship to the god Mahākāla, as a form of Īiva. She caught sight of the ass, who spoke to her in Sanskrit, at which she became interested and inquiring "Who are you?" asked all about him. Thereupon Gandharvasena laid aside his ass's guise and appeared in his true form. Immediately she became enamored of him and the union of their love was sealed.

'It thus happened that Gandharvasena came every night in his perfect form to visit his loved one, and would then take again his ass's shape in the morning. Accordingly the thought occurred to the princess, "If I could only burn the body of the ass, there would remain alone and forever the form of the man." With this idea, on one occasion when Gandharvasena was sitting by her in human guise, and his two forms were distinct, she threw the ass's body into the fire. A marvel instantly ensued. No sooner had the form of the ass touched the flames than Gandharvasena began to shriek in agony, and in his anguish he cried to her, "Flee hence, for I shall bring the dust of heaven upon this place." So she fled, bearing within her womb the fruit she had conceived by Indra's son.

'A fearful shower of dust from heaven forthwith descended, which buried the old city. But the princess who had escaped gave birth to twin sons. One of these was Vikramāditya; the other was Bhartrhari.' Such, according to legend, was their semi-divine origin, and thus the tradition is repeated that Bhartrhari was an elder brother of Vikrama and that he held

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<sup>1</sup> I may now add, a hint of this legend may be found in Crooke, *The Popular Religion and Folklore of Northern India*, ii, 208; Lassen, *IA.* ii: 753, with references. An analogue in Lucian's *Onos*, imitated by Apuleius in his *Metamorphoses*, is noted by my friend and pupil, Dr. Gray.



the kingdom of Dhār, or rather Dhārā-nagara, the capital of Malwa.<sup>1</sup>

A newer Ujjain seems then to have come into existence in place of the old, but I did not gather any legendary account as to its beginnings. Misfortunes, however, attended upon the place, partly as a result of Gandharvasena's curse, and one of the legends as to how Vikrama became king of it is preserved somewhat as follows:

'Owing to the effect of Gandharvasena's curse which still hung over the city, the awful goddess Kālī used every day to devour him who had just been anointed king, so that the city would ever be without a ruler. On one particular day the son of a potter woman was chosen to be king. Impending death stared the unwilling monarch in the face. But to the weeping mother Vikrama came as a beggar, for such in reality he was, and learning the cause of the distress he offered himself as a substitute. He was gladly accepted and joyfully installed in the fatal office. But a remedy was in his hands as the sequel proved.

'Kālī was wont, as the legend goes, to come to the palace every night along the remote road mentioned above, and then to destroy the king. On this very pathway Vikrama therefore sacrificed buffaloes and other animals, dug small holes which he filled with wine, and strewed the road with sweetmeats, perfumes, and a carpet of flowers. The cruel goddess partook of these offerings with such delight and was propitiated to such a degree, that when she reached the spot where Vikrama's Gate now stands, she declared herself ready to grant any boon to the one that had so gratified her. It is hardly necessary to add that Vikrama begged that his own life be spared as king and that Kālī should depart from Ujjain, never to return.

'Forced by her pledge she granted these boons, quit Ujjain, and went to Calcutta, but left her two sisters, whose images are now seen at the portal, and granted them the privilege of devouring, every twelve years, as many human lives as they pleased. 'This they do by cholera, as stated above. In addition to this, moreover, seven girls and five buffaloes were to be sacrificed to them each year—carrying out the old tradition of human sacrifices to Durgā.'

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<sup>1</sup> On Dhārā, see also P. G. Nāth, *op. cit.*, p. 5.

These sacrifices used regularly to be fulfilled, and it is stated that those men who gave their five-year-old daughters to be slain received grants of land as a recompense. It is needless to add that the English Government put a stop to such cruel sacrifices, so that now only the buffaloes are killed at the Daṣaratha festival in October on the ninth day (*nomī*) of the month *Āṣvina*. The girls that are now set free are not allowed to marry, however, although the land-compensation is made to their fathers as before. The heads of the buffaloes are buried by the archway which was daubed with red paint, and these are taken out each year when the fresh ones are slaughtered. It was stated that the officiating priests were of the Balāi caste, a sort of Çūdra class, and they eat the flesh of the buffaloes which they sacrifice.

With regard to other legends and the drama, no tradition seems to be preserved about Urvāṣī, although one would expect it, owing to the close association of her name with Vikrama throughout Sanskrit literature. But other inquirers may be more fortunate in that matter. It was interesting to learn that the *Caṇḍakāuṣika* is sometimes played at Ujjain in a Marāṭhī version; and also the *Mṛcchakaṭikā*, which must be particularly appropriate in the very scene where its plot is laid, and of course Çakuntalā is sometimes given. But the list of plays I learned would not be complete without including Shakspeare, whose dramas they likewise sometimes perform—a happy union of East and West. Such at least are some among the many points of interest to me, and they will ever make the recollection of my visit to Ujjain a bright one.

*The Relation of the Vedic Forms of the Dual.*—By Dr.  
GEORGE M. BOLLING, Catholic University of America,  
Washington, D. C.

THE beginning of the understanding of the Vedic endings of the dual *-āu* and *-ā* dates from the article of Rudolf Meringer, *Beiträge zur geschichte der idg. declination*, *KZ.* xxviii, pp. 217 ff. In this article Meringer showed clearly that these two forms of the dual were nothing but sentence-doublings of one and the same form, and maintained that their original distribution was faithfully reflected by their occurrence in the Rig Veda: *-ā* before consonants and in pause; *-āu* before all vowels except *u*; before *u* the semi-vowel was lost. An important correction of this view was made by Bechtel, *Hauptprobleme der idg. Lautlehre seit Schleicher*, p. 285, where he argues that since O. N. *átta* and Gothic *ahtau* can represent neither *\*ōktō* nor *\*ōktōu*, it follows that the parent language must have possessed also the form *\*ōktōu*, a form that is not represented in the Rig Veda except where it is suspected to be of 'later' origin, and that, therefore, the original distribution must have been *-ō* before consonants, *-ōu* before vowels, and *-ōu* in pause. This correction of Meringer's theory enabled Bechtel (compare the admirable exposition, *op. cit.*, p. 282) to bring under the same principle the locative forms in *-ā*, *-āu*. The application to the perfect forms had already been made by Collitz, *AJP.* ix, p. 47 n. The theory thus modified has been accepted by Wackernagel, *Altindische Grammatik*, p. 107. As the acceptance, however, is not yet universal—compare Brugmann, *Grundr.* I<sup>2</sup> pp. 203 n., 883, 888—it may be of service to point out another argument that will strengthen Bechtel's position and at the same time illustrate a truth that at the present time needs emphasis on account of an unwillingness in certain quarters to accept its logical consequences, viz., that the dialect of the Rig Veda is not the 'mother dialect' of the dialects on which are based the Atharva Veda, the Brāhmaṇas, the Sūtras, and in general the later literature.

The point which I hope to make clear is that it would have been impossible for the 'later' language to obtain its duals in  $\bar{a}u$  if it had ever passed through the stage of development that is represented by what is called 'the oldest portions' of the Rig Veda. Before attempting to show this I will examine two of the most recent discussions of the relations of these forms, the latter of which will involve a question of method. Arnold, *JAOs.* xviii, p. 347, sees in the form  $\bar{a}u$ , which he considers 'a note of later date,' the result of a striking process termed "flexional expansion," due to efforts (which in the main he takes to be conscious) 'to introduce distinctness into flexional elements originally slight in bulk and of multiple connotation.' The suggestion contains all the novelty which the author claims for it, but based as it is on the numerical relations of the two forms, its criticism may be found in the article of Meringer already cited, p. 229: "Wenn man sagt und das wird jetzt die landläufige meinung sein: Im R. V. verhalten sich die  $\bar{a}$ - zu den  $\bar{a}u$ - formen wie 1129: 171, also sind die  $\bar{a}$ - formen die alten, aus ihnen entwickeln sich erst die  $\bar{a}u$ -formen und gelangen schliesslich zur allein herrschaft—so ist das ganz falsch und verkehrt." It remains to point out only that if Arnold's conception of the relation of the forms could possibly be true, his conclusion that the  $\bar{a}u$ -forms are indications of late date would be justified. But the manifest error of his premise must of itself tend to shake belief in the justness of his conclusions. Of the error of this view Arnold himself seems to be partly conscious, since in *KZ.* xxxvii, p. 446 instances of  $\bar{a}u$  before vowels are not included in the "Notes of late date."

An attempt of Oldenberg to reconcile Meringer's explanation of the relation of these forms with the theory that those in  $\bar{a}u$  (except before vowels) are indicative of a late date is found in *ZDMG.* liv, pp. 187 ff.: "Hinreichend gesicherte grammatische Theorien lehren uns als Anfangspunkt der Entwicklung die Verteilung jener Formen als Satzdoubletten je nach dem vokalischen oder konsonantischen Anlaut des folgenden Wortes kennen. Andererseits als Endpunkt der Entwicklung steht die in der jüngeren Sprache geltende Alleinherrschaft des  $\bar{a}u$  fest. Zwischen Anfang und Ende kann es nur den typischen Kampf ums Dasein, wie er zwischen Satzdoubletten stattzufinden pflegt, gegeben haben; ein Laxerwerden der alten Sandhiregel, Vordringen der  $\bar{a}u$ -form muss erwartet werden." From this and

especially the last clause I can only understand that according to the conception of the writer, the form was always *-āu*, that in the period when the old *saṁdhi* rules were strictly applied, that is in the period of the 'Rig Veda proper,' this form before consonants (and in pause) became *-ā*, but that later the relaxation of these rules allowed *-āu* to remain under these conditions. But with all the respect due to Oldenberg's opinion, I must submit that this view is in contradiction to one of the clearest principles of linguistic science, namely, that such changes do not take place each time that a word is spoken but that this result is either received from other speakers and then reproduced by memory, or that the form is produced after the analogy of forms so received. It is exactly as if one were to maintain that *πένυται* would have reverted to *\*πένυθται* at any time that a relaxation of the Greek 'rules of euphony' had set in (compare Brugmann, *Griech. Gram.* p. 12). The only way in which one of such sentence-doublets can invade the territory of the other is by the way of analogy, and this brings us back to the question, if the Atharva and the classic literature are the direct developments out of a period, that of the "Rig Veda proper," which had for the dual only *-āv* before vowels, *-ā* before consonants and in pause, how did the form in *-āu* develop?

This difficulty was distinctly realized by Meringer, *loc. cit.*, p. 225 ff., and met by the supposition that the form in *-āv* was analogically transferred to the position before consonants, that in this position it became *-āu* and was then generalized. This view is, in my opinion, untenable for the following reasons: first, on account of the comparative rarity of the ending *-āv*, because of the rarity of the conditions under which it occurs. This argument in itself is not cogent but must be allowed some weight in connection with the following. Secondly, in the cases of *-āv* followed by a vowel, the *v* is drawn over to the next syllable—compare especially the cases of its loss when the following word begins with *ā*, which are identical with cases like *ārmis* > *\*ārmis*; Brugmann, *Grundr.* I p. 302—hence it is at least extremely improbable that an ending *-āv* would be abstracted from such a situation.<sup>1</sup> Thirdly, this ending *-āv* would not

<sup>1</sup> From *tā* | *vaçvinā*, if sufficiently frequent, one might expect the development of *\*vaçvinā* or of an euphonic *v* comparable with the sibilant that appears after a final nasal under certain conditions, but not the extension of a form *tāv*.

become *-āu* before all consonants; cf. the medial forms *vāja-dāvnām*, *sahasradāvnām*, *arāvṇaḥ somapāvnām*. Yet in spite of the fact that we are supposed to have extensive records of the transition period, no such forms as *-āv n-* occur. Finally in locatives such as *agnāu*, in which similar forces are at work, we see clearly that the *-āu* forms appear in pause before they appear before consonants.

In view of these facts it is much simpler, and in my opinion necessary, to start from the distribution of the forms that Bechtel has proven for the Indo-European, namely, *-ō* before consonants, *-ōu* before vowels, and *-ōu* in pause; and to assume that we have analogy working in opposite directions in different dialects, whether these dialects be those of different localities or of different social strata of the same locality. In the dialect which is the basis of the "Rig Veda proper," the result is that *-ā* is extended to the position in pause and in part to the position before vowels; while in the dialect or dialects which are the basis of the Atharva Veda, and of the later literature in general, the form in *-āu* was extended to the position before consonants. In confirmation of this it may be pointed out that on this hypothesis the forms in *-ā* and *-āu* will each be so numerous that the operation of analogy in either direction will be easily intelligible.

The first conclusion to be drawn from this is that as we have no means for determining the relative chronology of these changes in the two (or more) dialects concerned, we can draw no inferences as to the time of composition of hymns composed in the different dialects. It remains to be seen whether we can arrive at any criteria that will be of service for arranging the hymns that are composed in the same dialect. To determine this, it will be necessary to examine other forms, and first the duals in *-a*. To Arnold these are simply the form from which by "flexional expansion" come the duals in *-ā*, *loc. cit.*, p. 347, and consequently all occurrences fall in his "period A." Mahlow, *Die langen Vocale*, p. 130, and Meringer, *loc. cit.*, p. 233, consider these forms as originally vocatives, the only use in which they are attested. Osthoff, *MT* i, 226 ff., believed that they preserved the ending of the consonantal stems *\*pāda = πῶδε*, which had been transferred to the *o*-stems by analogy. But this fails to explain why the form occurs only as a vocative,

and only in the *o*-stems, an omission which Brugmann, *Grundr.* ii, p. 645, tries to make good by assuming the influence of the vocative singular. The hypothesis does not seem to me probable, and I would suggest instead that we have in reality in all cases vocative singulars, that have been misinterpreted at least as far back as the time of the diaskeuasts.

Of the material collected by Lanman, *Noun Inflection*, p. 342, is to be set aside, first, *aṣṭa*, RV. x. 27. 15. The *saṁdhi* conceals the quantity of the final, but, conceding that the *padapāṭha* is correct, *aṣṭa* can be due only to the analogy of *sapta* (cf. Brugmann, *Grundr.* ii, 480), *nava*, *daśa*, all of which occur in this same verse. Of the remaining cases, vi. 63. 1; 67. 8 do not contain the form in the text nor in the *padapāṭha*. Here the form in *-a* cannot be introduced into the text, the first passage containing a nominative which is unparalleled, the second containing an adjective which is also without parallel except for *dhyatarrata*, i. 15. 6, due to the immediate neighborhood of *mītrāvaruṇa*. Nor does the meter require this form. Compare for the first passage Oldenberg, *Die Hymnen des Rigveda*, p. 467, and apply the same principle to the second, reading *ghṛta-annā* for *ghṛtānnāv*. Almost all the other examples are either *drandva* compounds or supposed cases of elliptical duals, and any explanation to be satisfactory must do justice to this fact. I would suggest therefore that in *mītrāvaruṇa*, i. 15. 6<sup>b</sup>, *īndrāvaruṇa*, i. 17. 3<sup>b</sup>, 7<sup>a</sup>, 8<sup>a</sup>, 9<sup>b</sup>, we have really two vocatives *īndrā varuṇa*, (compare, for example, *vāruṇa mītra sūdatih*, v. 67. 2<sup>b</sup>), and that the shift of accent, whether made by the poets or diaskeuasts, is due to the analogy of *mītrāvaruṇā*, etc. The length of the final syllable of the first vocative may be due to the same cause, but more probably it is a case of an elliptical dual followed by a singular. Compare Delbrück, *Grundr.* iii, p. 138, and RV. vi. 68. 5<sup>b</sup>, *īndrā yó cām varuṇa dāyati tman* with viii. 25. 2, *mītrā tāmā na rathyā vāruṇo yāc ca sukrātuh*. There is no more reason to posit in the former case a vocative dual *varuṇa* than a nominative dual *varuṇo* or *varuṇas* in the latter. In cases like vii. 61. 1<sup>a</sup>, *ūd vām cākṣur varuṇa supratīkam*, I believe that we have the invocation of merely one of the deities to suggest the pair "the beautiful eye of ye two, O Varuṇa." Ultimately the phenomenon rests on the same basis as the use of *εἶπέ, φέρε, ἄγε* when more than one

person is addressed, explained by Gildersleeve, *Syntax of Classical Greek*, § 59, as due to the shifting of the speaker's eye. Compare also v. 64. 6<sup>a</sup>; 66. 6<sup>b</sup>, and vii. 85. 4, where the epithet *āditya* suggests especially Varuṇa. If, on the contrary, *varuṇa* is explained as = *varuṇā* = *mitrāvaruṇā*, it controverts the principle (cf. Delbrück, *l. c.*, p. 137) that the last member of a *dvandva* compound cannot be used elliptically.

Apparently more strange are the cases in which, instead of the names of one of the pair, an epithet applicable to both is employed in the singular, *asura*, i. 151. 4; *deva*, vii. 60. 12<sup>a</sup>; viii. 9. 6<sup>b</sup>; *pāśura*, v. 74. 4; *vīra*, vi. 63. 10<sup>c</sup>. The same principle is still applicable here, though it must be noted that in these cases, except the last, the short vowel is not demanded by the meter. If it is correct, it may be that we have here only imitations of an archaism that was not fully understood. Finally, in v. 67. 1, three gods are invoked, *varuṇa*, *mitra*, *aryaman*, and *deva* may be singular applying to the last, while *ādityā* naturally applies to the two first. The concordance is further irregular in having a dual verb.

There remains, then, as a possible criterion for later date within the hieratic language itself, the extension by analogy of the forms in *-ā* to the position before vowels. At first sight it seems tempting to suppose that this analogical process leading to the obliteration of the last trace of *-āu* took place at the end of the period of the "Rig Veda proper." Further consideration, however, will show that this is not necessarily the case. We are dealing with an artificial language, and this impulse toward a more rigid uniformity may have manifested itself at an early time and failed to become universal, or it may have proceeded from different individuals at different times. Besides, there is the possibility that forms such as *pāde 'va* are not analogical but contain the old form of the dual of consonant stems = *πῶδε* (compare Meringer, *loc. cit.*, p. 230), which has elsewhere been superseded by the endings of the *o*-stems. Finally, there is the possibility that some of these forms are of the latter, some of the former origin, and we have no means of deciding which are which. Under the circumstances it seems impossible to use even these forms as criteria of date. But having touched on the subject of the consonant duals, I will call attention to one force which, though commonly overlooked,



must have been at work in their development. The current view is that *\*pāda*=*πῶδε* fell under the analogy of *açvā açaū açaā* merely on account of their identity of function. But identity of form must also have been brought about, in some cases, as follows: *\*nara*=*ἀνέρε*, and other words with short penult, would be liable to rhythmic lengthening before single consonants, resulting in the sentence doublets *\*nara narā*, *\*açaīna açaīnā*, etc. The latter form was then generalized, and under its influence *\*pāda* was supplanted by *pādā*. After this the proportion *açvā: açaū: açaā=pādā: x* yields the forms *pādāu* and *pādān*. That the form *pādā* for *pādān* before vowels is a relic of the older period, and that *hastā* in the same position is analogical to it, is possible, but there is no numerical predominance of the consonantal stems in such positions, such as would have tended to support this view. I am therefore inclined to believe that the difference between the *a*-stems and other stems in this form was completely obliterated at an early period, though the other possibility must remain, rendering uncertain any employment of these forms as a criterion of date.

*Contributions from the Jāiminīya Brāhmaṇa to the history of the Brāhmaṇa literature.*—By Professor HANNS OERTEL, Yale University, New Haven, Conn.

**Fourth Series:<sup>1</sup> Specimens of verbal correspondences of the Jāiminīya Brāhmaṇa with other Brāhmaṇas.**

A NUMBER of passages from the Jāiminīya Brāhmaṇa printed in previous papers showed a marked resemblance, not only in contents but also in their wording, to similar chapters in other Brāhmaṇas. The story of Yājñavalkya's encounter with the Brāhmins of the Kurupañcālas (JB. ii. 76–77, printed in JAOS. xv. 238), for example, is almost identical in its phraseology with the account given in ÇB. xi. 6. 3.<sup>2</sup> In the same way the material collected in JAOS. xviii. 26 ff. shows a very striking agreement between the JB. and the Çātyāyana Brāhmaṇa.

Upon the basis of a careful collection of such parallels the relative position of the JB. among the other Brāhmaṇas must ultimately be determined. But such comparisons also throw light on the manner in which our present *corpus Brāhmaṇicum* was composed, and, when made in sufficient number,<sup>3</sup> they will help to decide the question in how far a certain amount of legendary and dogmatic stock in trade, cast in definite and accepted forms, existed before our Brāhmaṇas were compiled in their present form and was freely drawn upon by the compilers.<sup>4</sup>

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<sup>1</sup> Series I was printed in JAOS. xviii. p. 15; Series II in xix. p. 97; and Series III in *Actes du onzième Congrès International des Orientalistes*. Paris—1897. Vol. i (1899), p. 225.

<sup>2</sup> Cf. also ÇB. xiv. 6. 9=Bṛh. Ār. Up. iii. 9.

<sup>3</sup> Cf. Oldenberg, *Deut. Litt. Zeit.* 1897, col. 731.

<sup>4</sup> Cf. on this question: Geldner, *Ved. Stud.* I (1889), p. 290; Oldenberg, *Gött. Gel. Anz.* 1890, p. 419 and *Deut. Litt. Zeit.* 1897, col. 731; Lévy, *La doctrine du sacrifice* (1898), p. 7; Finot, *Rev. de l'histoire des religions* xxxvi (1897), p. 445; the writer, JAOS. xviii. p. 16, and *American Journal of Philology* xx (1899), 446; Sieg, *Sagenstoffe des Rg-veda* (1902), p. 33; Henry, *Revue Critique*, xxxvi (1902), No. 48, p. 428 f.

Pending a final decision of this vexed and intricate problem, every increase of our material is welcome. The selections here printed seemed noteworthy not only on account of the closeness of verbal correspondence, but also on account of their length, especially the third. As both the ÇB. and the first book of the ŠB. have been translated, an English version of the JB. extracts is here omitted.

## I

JB. i.

SB. i.

74. *namah pitṛbhyaḥ*  
*pūrvāsadbhya*<sup>1</sup> *namas sā-*  
*kāṁniṣadbhya*<sup>2</sup> | *yuñje*<sup>3</sup>  
*vācam śatapadīm gāye*  
*sahasrarartanīm*<sup>4</sup> *gāya-*  
*traṁ trāiṣṭubhaṁ jagad*  
*viṣvārūpāṇi sambhṛtaṁ*<sup>5</sup>  
*devā okāṁśi cakrira*<sup>6</sup> *iti*.<sup>7</sup>  
*gam namah pitṛbhyaḥ*  
*pūrvāsadbhya*<sup>8</sup> *iti pitaro*  
*vā atra pūrva upasīdanti*.<sup>9</sup>  
*na tebhya evāi tan namaska-*  
*roti. namas sākāṁni-*  
*ṣadbhya*<sup>10</sup> *iti gāir eva brāh-*  
*maṇāis saho pasīdaty ārtviṣ-*  
*yaṁ kariṣyāṁs*<sup>11</sup> *tebhya evāi*  
*tan namaskaroti. yuñje vā-*  
*cam śatapadīm iti vācam* 4. 10. *yuñje vācam śa-*  
*tapadīm ity āha. vāg vāva*  
*evāi tac śatapadīm yuñkte*.<sup>12</sup> *śatapady ṛk śatapadī. śatasa-*  
*gāye sahasrarartanīm*<sup>13</sup> *nīm eva tad ātmānam ca yajā-*  
*iti yuktām evāi nām etat saha-*  
*sravartanīm*<sup>14</sup> *bhūtām gāyati. sahasrarartanī 'ti sāma*  
*gāyatraṁ*<sup>15</sup> *trāiṣṭubhaṁ vāi sahasrarartanī. sahasra-*  
*jagad*<sup>16</sup> *ity ātāni vāi trīṇi sanim e. t. ā. c. y. c. k. 12.*

<sup>1</sup> A. *pūrvavatsebhyo*. B.C. *pūrvāsadbhya*. <sup>2</sup> All MSS. *sākanīṣ-*.

<sup>3</sup> A. *yuke*. <sup>4</sup> B.C. *-nīm*. <sup>5</sup> So all MSS.

<sup>6</sup> A. *-rū* B.C. *-re*. The quotation is SV. ii. 1179, which, however, reads *sukhibhyaḥ* for *pitṛbhyaḥ*, *sākanīṣebhyaḥ* for *sākanīṣadbhya*; *sahasravartanī* for *sahasraravartanīm*; and *sambhṛtā* for *sambhṛtam*.

<sup>7</sup> A. *tī*. <sup>8</sup> A. *pūrvasukṣya*. <sup>9</sup> C. *upadīṇanti*. <sup>10</sup> A. *-niṣamya*.

<sup>11</sup> A. *kariṣyas*; B.C. *kariṣyāse*. <sup>12</sup> All MSS. *yukte*.

<sup>13</sup> All MSS. *-nīm*. <sup>14</sup> B.C. *-nīm*. <sup>15</sup> A. *tāy-*. <sup>16</sup> B.C. *jagam*.

savanāni tāny evāi 'tenā' tman gāyatram trāiṣṭubham parigrhñite. viṣvā rūpāṇi jagad iti. gāyatram vāi prā-sambhṛtam<sup>1</sup> iti yajño vāi talsavanam trāiṣṭubham mā-viṣvā rūpāṇi yajñam evāi 'tena dhyamīdinaṁ savanam jāga-sambhuratī. devā okāṁsi tam tṛtīyasavanam. savanāny cakrira<sup>2</sup> iti<sup>3</sup> sa devam evai eva tad yathāsthānam yathārū-pam kalpayati. 13. viṣvā rūpāṇi sambhṛte 'ti. viṣ-ram eva tad vittam ātmane ca yajamānāya ca sambharati. 14. devā okāṁsi cakrira iti. 15. oko hā 'smiṁ yajñah kurute ya evam veda.

75. asurbindo<sup>4</sup> hāu 'ddālakis<sup>5</sup> 16. asitamṛgū ha sma vāi sāmānām ijjagāu. tam u hā purā kaṣyapā udgāyanti. atha 'sitamṛgū iti kaṣyapānām putrā ha yuvānam anūcānam kusu-ūcuḥ ko nu no 'yam nṛṣaṁsako rubindam āuddālakim brāh-<sup>6</sup>nta udgāyati. ete 'mam anuvy-<sup>7</sup>maṇa udgīthāya vavre. te ho āharisyaṁu iti. te hā 'nuvyā-<sup>8</sup>cuḥ pari vāi no 'yam ārtvij-harisyanta āstāram upaseduḥ. yam ādatte hante 'mam anu-sa ho 'vāca namo brāhmaṇā vyāharāme'ti. tam hā 'nuvyā-<sup>9</sup>astu purā vā aham adya prā-harisyanta upaniṣeduḥ. sa ho taranuvākād gāyatrena viṣva-<sup>10</sup>vāca brāhmaṇā namo vo 'stu. rūpāsu yajñam samasthāpa-prāhṇe vā aham yajñam sam-yam. sa yathā gobhīr gavāyam asthāpayam. yathā tu vāi itvā śramaṇam abalam anu-grāmasya yātasya ģīṇam vā samnuded evam vāve 'dam yaj-bhagnam vā 'nusanāvahed<sup>11</sup> ṇaçarīram anusannudāma iti. evam vā aham yajñasyā 'to te ho 'tthāya pravavrajur 'dhikarisyāmī 'ti. te ha him-<sup>12</sup>namo 'smāi brāhmaṇāyā 'stu kṛtyo 'ttasthuḥ ka idam asmā vidam vā ayam idam cakāre'ti. avocad iti. purā ha vā asya prātaranuvā-kād gāyatrena viṣvarūpāsu yajñas samsthito bhavati ya evam veda.

76. tad āhuḥ<sup>13</sup>: adhvaryo kim 7. tad upavādo 'sti: adh-stutam stotram hotā<sup>14</sup> prātar-varyo kim stutam stotram hotā anuvākenā<sup>15</sup> 'nvaçaṁsīd<sup>16</sup> iti. prātaranuvākenā 'nvaçaṁsīd

<sup>1</sup> A. 'na. <sup>2</sup> So all MSS. <sup>3</sup> D.C. -rū. <sup>4</sup> B.C. ti. <sup>5</sup> A.B. asurvindo.

<sup>6</sup> A. ddāprakis. <sup>7</sup> A. ār. <sup>8</sup> C. om. <sup>9</sup> All MSS. -taranvāk-.

<sup>10</sup> All MSS. 'vaç-; C. -ir.

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*akarma vayan tad yad asmā- iti. sa brūyād akārṣam ahañ  
kañ karme 'ty āha hotāram tad yan mama karma hotāram  
prechate 'ti. prechate 'ti.*

*hotāḥ kiñ stutañ stotram<sup>1</sup> hotāḥ kiñ stutañ stotram  
prātaranuvākenā 'nvaṣaṇsīr<sup>2</sup> prātaranuvākenā 'nvaṣaṇsīr  
iti. akarma vayan tad yad iti. sa brūyād akārṣam ahañ  
asmākañ karme 'ty āha 'dgā- tad yan mama karmo 'dgātā-  
tāram prechate 'ti. rum prechate 'ti.*

*udgātaḥ kiñ stutañ stotram udgātaḥ kiñ stutañ stotram  
hotā prātaranuvākenā 'nva- hotā prātaranuvākenā 'nva-  
ṣaṇsīd iti. akarma<sup>3</sup> vayan ṣaṇsīd iti. sa brūyād akārṣam  
tad yad asmākañ karme 'ti ahañ tad yan mama karmā  
brūyād agāṣiṣmā<sup>4</sup> yad atra<sup>5</sup> ge- 'gāṣiṣaṇ yad geyam iti.  
yam iti.*

8. tañ ced brūyus tamo rāi

*tañ yadi brūyus tamāñsi vā<sup>6</sup> tvam agāṣīr na jyotir iti. 9. sa  
agāṣīr<sup>7</sup> na jyotīñsi<sup>8</sup> 'ti jyotīñsy brūyāj jyotis tena yena jyotir  
evā 'ham agāṣiṣam iti brūyān jyotis tena yena 'rg jyotis tena  
na tamāñsi 'ti jyotis tad yad yena gāyatrī jyotis tena yena  
rg<sup>9</sup> jyotis tad<sup>10</sup> yad<sup>10</sup> sāma<sup>10</sup> jyo- chando jyotis tena yena sāma  
tis<sup>10</sup> tad yad devatāi 'tāni vā jyotis tena yena devatā jyotir  
aha jyotīñsy agāṣiṣaṇ yuṣmān evā 'ham agāṣiṣaṇ na tamo  
eva tamasā pāpmanā vidhyānī yuṣmāñs tu pāpmanā tamasā  
'ti. tamasā cāi 'vāi 'nāñs tat vidhyānī 'ty āha. pāpmanāi  
pāpmanā ca vidhyati. 'vāi 'nāñs tat tamasā vidhyati.*

## II

### JB. i.

### ÇB. xi.

19. 1. vāg vā<sup>11</sup> agnihotrī. 3. 1. 1. vāg gha vā etasyā  
tasyāi mana eva vatsaḥ. man- 'gnihotrasyā 'gnihotrī. mana  
asā vāi vācam prattāñ<sup>12</sup> duhre<sup>13</sup> eva vatsaḥ. tad idam manas  
vatsena vāi mātaram prattāñ ca vāk ca samānam eva sam  
duhre.<sup>14</sup> tad vā idam manas<sup>15</sup> nāne 'va. tasmāt samānyā

<sup>1</sup> A. hotrañ; C. inserts hotā. <sup>2</sup> C. -īd. <sup>3</sup> C. karma.

<sup>4</sup> A. gāṣiṣha, B.C. agāṣiṣha, but a first person is demanded.

<sup>5</sup> A. atra; B.C. have yatatra for yad atra. <sup>6</sup> C. mā.

<sup>7</sup> C. agāṣiṣīr. <sup>8</sup> A. -tīñsi and omits iti. <sup>9</sup> B.C. insert sāma.

<sup>10</sup> B.C. om. <sup>11</sup> B. inserts yad. <sup>12</sup> B.C. prakt-.

<sup>13</sup> A. dūmpre, B. dampre, C. dupre.

<sup>14</sup> A. dumāi, B.C. damhre. Cf. TMB. xiii. 9. 17, evam eva prattāñ  
dugdhe. <sup>15</sup> A. -nuḥ.

*pūrvam tatpaccā vāg anveti. rajjvā vatsam ca mātaram ca tasmād vatsam pūrvam yantam 'bhidadhāti teja eva śraddhā paccā mātā 'nveti. hṛdayam satyam ājyam. eva medhy' upadohanī' prāṇo rajjuḥ. prāṇenāi 'va' vākyam manaḥ cā 'bhihite. rajjvā vāi vatsam ca mātaram cā 'bhida-dhāti.*

2. *tad dha janako vāideho yājñavalkyam papraccha vet-thā 'gnihotram yājñavalkyā' vetthā 'gnihotram yājñavalkyā* 3 *iti. vede 'ti ho 'vāca. kim iti. iti. veda samrād' iti. kim iti. paya iti. paya eve 'ti.*

3. *yat payo na syāt kena juhuyā iti. vrīhiyarābhyām juhuyā iti. vrīhiyarābhyām iti. yad' vrīhiyarāu na syā-tām kena juhuyā' iti. yad tām kena juhuyā iti. yā anyā anyad dhānyam tene 'ti. yad oṣadhaya iti. yad anyā oṣa-anyad dhānyam' na syāt kena dhayo na syuḥ kena juhuyā iti. juhuyā iti. āraṇyābhir' oṣa-yā āraṇyā oṣadhaya iti. yad dhībhir' iti. yad āraṇyā' oṣa-āraṇyā oṣadhayo na syuḥ kena dhayo na syuḥ kena juhuyā' juhuyā iti. vānaspatyene 'ti. iti. adbhīr' iti. yad āpo na yad vānaspatyam na syāt kena syuḥ' kena juhuyā' iti. juhuyā iti. adbhīr' iti. yad āpo na syuḥ kena juhuyā iti.*

4. *sa ho 'vāca na vā iha tarhi kin canā 'sīd athāi 'tad tarhi kin canā 'sīd athāi 'tad ahūyatāi' 'va satyam śraddhā-ahūyatāi' 'va satyam śraddhā-yām iti. tam ho 'vāca vetthā yām iti. vetthā 'gnihotram 'gnihotram yājñavalkya. na-yājñavalkya dhenuṣatam da-mas te 'stu. sahasram bhagaro dāmī 'ti ho 'vāca. dadma iti.*

5. *atha hāi 'nam upajagāu 5. tad apy ete ślokāḥ: kin kin svīd vidvān<sup>10</sup> pravāsaty<sup>11</sup> svīd vidvān pravāsaty agniho-*

<sup>1</sup> *medhī* equivalent to *methī* (cf. P.W.), 'the post to which the cow is tied'; TMB. xiii. 9. 17 mentions the *methī* and *rajju* together.

<sup>2</sup> *upadohanī*, this adjective appears to be an ἀπ. λεγ.

<sup>3</sup> The pluti is not marked. <sup>4</sup> A. γα, B.C. γᾱu. <sup>5</sup> C. -γᾱd.

<sup>6</sup> All MSS. *tene*, omitting 'ti. <sup>7</sup> A. āraṇyābhir'. <sup>8</sup> All MSS. *syur iti*.

<sup>9</sup> A.B. *ahūyata* iḥa, C. *ahūyanāi* 'va.

<sup>10</sup> A. *kin vidvān*, B. *kin cidvān*, C. *kismi vidvān*.

<sup>11</sup> A.B. *prasavasati*, C. *prasavasayati*.

20. 1. *agnihotrī gr̥hebhyah trīgr̥hebhyah kathān̄ svīd asya kathā tad asya kār̥yam̄ kathā kār̥yam̄ kathān̄ saṁtato agni-saṁtato 'gnibhir̄ iti yad agnūn̄ bhir̄ iti kathān̄ svīd asyā 'napa-adhāyā' 'thā 'paprasasatī' proṣitam̄ bhavati 'ty evāi 'tad katham̄ asyā' 'napaproṣitam̄ āha. bhavati 'ti.*

2. *sa ho 'vāca vājasaneyo yo 6. yo javiṣṭho bhuvaneṣu sa javiṣṭho bhuvaneṣu sa vidvān̄ vidvān̄ prarasan̄ vide tathā prarasan̄ vide' tathā tad' tad asya kār̥yam̄ tathā saṁtato asya' kār̥yam̄ tathā saṁtato agnibhir̄ iti mana evāi 'tad āha 'gnibhir̄ iti. mana iti ho 'vāca manasāi' vā 'syā 'napaproṣitam̄ mano rāvā' bhuvaneṣu javiṣ- bhavati 'ti. ṭham̄ manasāi' vā 'syā 'napa-proṣitam̄ bhavati 'ti ha tad urvāca.*

3. *atha hāi 'nam upajagāu 7. yat sa dūram̄ paretya yat' sa dūram̄ paretyā 'tha atha tatra pramādyati kasmīn̄ tatra pramādyati kasmīn̄ sā sā 'sya hutāhutir̄ gr̥he yām̄ 'sya hutāhutir̄ gr̥he yām̄ asya asya juhvatī 'ti yat sa dūram̄ juhvatī 'ti. paretyā 'tha tatra pramādyati kasmīn̄ asya sā 'hutir̄ hutā bhavati 'ty evāi 'tad āha.*

4. *sa ho 'vāca vājasaneyo yo 8. yo jāgāra bhuvaneṣu rīṣrā jāgāra<sup>10</sup> bhuvaneṣu sa vidvān̄ jātān̄ yo 'bibhaḥ. tasmīn̄ sā prarasan<sup>11</sup> vide<sup>12</sup> tasmin̄ sā 'sya 'sya hutāhutir̄ gr̥he yām̄ asya hutāhutir̄ gr̥he yām̄ asya juh- juhvatī 'ti. prāṇam̄ evāi 'tad vatī 'ti. prāṇa<sup>13</sup> iti ho 'vāca. āha. tasmād̄ āhuḥ prāṇa evā prāṇo evā<sup>14</sup> bhuvaneṣu jāgarah̄ 'gnihotram̄ iti. prāṇa evā 'sya sā hutāhutir̄<sup>15</sup> bhavati. tasmād̄ āhuḥ prāṇo 'gnihotram̄ iti yāvad̄ dhy eva prāṇena prāṇiti tāvad̄ agni-hotram̄ juhoti.*

<sup>1</sup> A. āthāya. <sup>2</sup> A. paprasasatī. <sup>3</sup> C. asyān̄. <sup>4</sup> C. prarasan̄ vide.

<sup>5</sup> B.C. omit. <sup>6</sup> B.C. tasya. <sup>7</sup> A. vāca, B. pava. <sup>8</sup> C. manasāid.

<sup>9</sup> All MSS. yat. <sup>10</sup> All MSS. jāgārar. <sup>11</sup> A. prarasan.

<sup>12</sup> A.B. nide. <sup>13</sup> B.C. -ṇā. <sup>14</sup> All MSS. vā. <sup>15</sup> A. hukāhutir̄.

## III.

The only important differences in the two versions are these :  
 xii. 4. 1. 12 (the lowing of the *agnihotri*-cow); 4. 4. 4 (lightning burns the sacrificial fire); and 4. 4. 5 (the sacrificial fires come in contact with profane fires) are peculiar to ÇB. On the other hand, while ÇB. xii. 4. 2. 5 (=JB. i. 57. 1) mentions only *one* disturbance of the sacrifice through the death of the sacrificer, the JB. (i. 57. 2 and 3) adds two others. It also mentions (i. 64. 4) as a separate contingency the fusion of the *āhavanīya* and *gārhapatya* fires.

## JB. i.

## ÇB. xii.

51. 1. *dirghasattram ha vā eta upayanti ye 'gnihotram eta upayanti ye 'gnihotram juhvati. etad dha vāi sattram juhvati. etad vāi jarāmaryam jarāmūrīyam.*<sup>1</sup> *jarayā vā hy sattram yad agnihotram. jar-evā 'smān mucyate*<sup>2</sup> *mṛtyunā ayā vā hy evā 'smān mucyante vā. mṛtyunā vā.*

2. *tad āhuḥ: yad etasya dirghasattriṇo 'gnīḥ juhvato dirghasattriṇo 'gnihotram juh-'gnīn antareṇa yuktaḥ vā vi-rato 'ntareṇa 'gnī yuktaḥ vā yāyāt saḥ vā careyuh kiṁ viyāyāt saḥ vā careyuh kiṁ tatra karma kā prāyaścittir iti. tatra karma kā prāyaścittir iti. kurvīta hāi 'va niṣkṛtīm api kurvīta hāi 'va niṣkṛtīm api he' 'ṣtyā yajeta. tad u tathā 'ṣtyā yajeta. tad u tan nā 'dri-na vidyād imān vā eṣa lokān yete 'mān vā eṣa lokān anuvī-anuvītanute yo 'gnīn ādhatte. tanute yo 'gnī ādhatte.*

<sup>1</sup> C. *jurū. jarāmūrīya* must be a derivative of \**jarāmūra* equivalent to *jīryamūra* (TMB. xv. 17. 3) which the commentator glosses by *jarayā mūdha*. (*mūdha* is Sāyana's usual gloss for *mūra* in the RV.) What follows, however, shows that the JB. connects the second member of the compound (*mūra*) with 'mṛ' 'to die.'

<sup>2</sup> C. *mucyateta.* <sup>3</sup> A. *etad.*

<sup>4</sup> The passage *yad . . . careyuh* is as follows in A : *yad etasyā agnīn (!) veti yasyā 'ntareṇa yuktaḥ vā 'piyāti saḥ vā caranti*; in B.C.: *yad etasya dirghasattriṇo 'gnīḥ juhvato 'gnīn antareṇa yuktaḥ vā vidhāyāt saḥ vā careyuh kiṁ tatra karma kā prāyaścittir iti khvajño* [C. *yajño*] *vāi cakro* [C. *cako*] *vajño* [C. om.] *vā.*

<sup>5</sup> So all MSS. I have hesitated to emend it. For the reduction of *agnihotra* to *agni* cf. Francke, WZKM. viii. 241; ZDMG. xlv. 481; Geldner in Ved. Stud. ii. 274; Bartholomae, IF. xi. 112-114; Oertel, Lectures on the Study of Language, p. 314; Osthoff, Etymol. Parerga i. 170; 265.

<sup>6</sup> A. *hye.*



3. *tasyā 'yam eva loko gār-* 3. *tasyā 'yam eva loko gār-*  
*hapatyo bhavaty antarikṣaloko hapatya antarikṣaloko 'nvāhā-*  
*'nvāhāryapacano' 'sāv eva loka ryapacano 'sāu loka āhavanī-*  
*āhavanīyaḥ'. kāmān vā eṣu yaḥ. kāmān nvā eṣu lokeṣu*  
*lokeṣu yuktaṁ cā 'yuktaṁ ca vayāṁsi yuktaṁ cā 'yuktaṁ*  
*vayāṁsi saṁcaranti. sa vid-* *ca saṁcaranti. sa yadi hā*  
*yād yadi me 'pi grāma evā 'syā 'py antareṇa grāmo 'gnīn*  
*'gnīn antareṇā 'yāsīn nāi 'va viyāyān nāi 'va me kā canā*  
*ma ārtir asti na riṣṭiḥ kā 'rtir asti na riṣṭir iti hāi 'va*  
*cane' 'ti'. vidyāt.*

4. *trayo ha trāi grāmyāḥ* 4. *trayo ha tvāva paçavo*  
*paçavo 'justāḥ: durvarāha' 'medhyāḥ: durvarāha edakaḥ*  
*elakaḥ çvā'. teṣān yadi kaḥ çvā. teṣān yady adhiçrite*  
*cit antareṇa sam iyeta' (?) 'gnihotre 'ntureṇa kaḥ cit sam-*  
*kiṁ tatra karma kā prāyaçcit-* *cureṭ kiṁ tatra karma kā prā-*  
*tir iti. yaçcittir iti.*

52. 1. *tad u hāi 'ke cchā-* *tad dhāi 'ke gārhapatyād*  
*dim' (?) uṣṭim' (?) evanivapanto bhasmo 'pahatyā 'havanīyān*  
*yantī<sup>10</sup> 'dam viṣṇur vica-* *nivapanto yantī 'dam viṣ-*  
*krama<sup>11</sup> ity etaya 'rcā. nūr vicakrama ity etaya*  
*'rcā. yajño vāi viṣṇus tad yaj-*  
*ñenāi 'va yajñam anusantana-*  
*mo bhasmanā 'sya padam api-*  
*vapāma iti vadantaḥ.*

*tad u<sup>12</sup> tathā na kuryād yo ha tad u tathā na kuryād yo hāi*  
*tatra brūyād āsān vā ayaṁ 'nam tatra brūyād āsān nvā*  
*yajamānasyā<sup>13</sup> 'vāpsī<sup>14</sup> kṣipre ayaṁ yajamānasyā 'vāpsī*  
*paramāsān<sup>15</sup> āvapsyate jyeṣṭha-* *kṣipre paramāsān āvapsyate*

<sup>1</sup> All MSS. *vāhāryya*. <sup>2</sup> B.C. *ābhav*. <sup>3</sup> All MSS. *cana*.

<sup>4</sup> All MSS. *yati*. <sup>5</sup> A. *durvā*. <sup>6</sup> All MSS. *cā*.

<sup>7</sup> A. *sañ neḥiyeta*, B.C. *-jñ*. <sup>8</sup> All MSS. *cchādim*. <sup>9</sup> All MSS. *uṣṭim*.

<sup>10</sup> A. reads *yantī*, B.C. *yantī*, all MSS. then insert *gārhapatyād āhavanīyān* [B.C. *-yā*] *ninayantīyād* which seems to be erroneously transferred from below, vs. 5. where C. also has *ninayant īyād* for *ninayann īyād*. The reading of B.C. *yantī* would seem to indicate that the quotation *idam viṣṇur*, etc., followed immediately. If the words are not regarded as an interpolation *ninayantī* must be read for *ninayantī yād*.

<sup>11</sup> =SV. i. 222 (RV. 1. 22. 17) etc. <sup>12</sup> A. *du* for *tad u*.

<sup>13</sup> A. *yajāmasyā*. <sup>14</sup> A. *vāpsam*.

<sup>15</sup> A. *pārānāsān*, B. *vanānāsāvan*, C. *parānāsāvan*.

gr̥hyam<sup>1</sup> rotsyati<sup>2</sup> 'ti tathā jyesthagr̥hyam rotsyati 'ti  
hāi 'va syāt. 'çvaro ha tathāi 'va syāt.

2. ittham eva kuryāt: ud- 5. ittham eva kuryāt: ud-  
apātram vāi vo 'dakamaṇḍa- asthālīm vāi vo 'dakamaṇḍa-  
luṁ vā 'dāya gārhapatyād luṁ vā 'dāya gārhapatyād agra  
āhavanīyān ninayann<sup>3</sup> iyād āhavanīyān ninayann iyād  
idaṁ viśnur vicakrama idaṁ viśnur vicakrama  
ity etayāi 'va 'rcā. devapavi- ity etayāi 'va 'rcā. yajño vai  
tram vā etad yad ṛg devapavi- viśnus tad yajñenāi 'va yaj-  
tram etad yad āpus<sup>4</sup>. tad yad ṇam anusam̐tanoti. yad vāi  
evā 'tra yajñasyā 'çāntam bha- yajñasya rīṣtam yad açāntam  
vati yad amedhyam āpo vāi āpo vāi tasya sarvasya çāntir  
tasya sarvasya çāntir adbhīr adbhīr evāi 'nat tac chāntyā  
evāi<sup>5</sup> 'nam tac chamayanti. çamayati. etad eva tatra  
karma.

53. 1. tad<sup>6</sup> āhuḥ: yad etasya 6. tad āhuḥ: yasyā 'gniho-  
dīrghasattriṇo 'gnihotraṁ juh- traṁ dohyamānaṁ skandet kiṁ  
vato 'gnihotraṁ<sup>7</sup> duhyamānaṁ tatra karma kṛ prāyaścittir  
skandet kiṁ tatra karma kṛ iti. skannaprāyaścittēnā 'bhi-  
prāyaścittir iti. yad eva tatra mṛçyā 'dbhīr upanīnīya pari-  
sthālyāṁ pariçīṣṭam syāt tena çīṣṭena juhuyāt. yady u nīci  
juhuyāt. yady u nīci sthālī sthālī syād yadi vā bhidyeta  
syād api vā bhidyeta<sup>8</sup> kiṁ<sup>9</sup> skannaprāyaścittēnāi 'va 'bhi-  
tatra karma kṛ prāyaścittir mṛçyā 'dbhīr upanīnīya yad  
iti. skannaprāyaścittīyāi<sup>10</sup> 'vā anyad vīndet tena juhuyāt.  
'bhīmṛçyā 'skann adhite  
'ty atha yad anyad<sup>11</sup> vīndet 7. atha yatra skannaṁ syāt  
tena juhuyāt. tad abhīmṛçed askann adhite

2. yadā vāi skandaty atha ta prājanī 'ti. yadā vāi  
dhīyate. reto vāi payo yonir skandaty atha dhīyate yadā  
iyam.<sup>12</sup> yonyām evāi 'tad retaḥ dhīyate 'tha prajāyate. yonir  
pratiçthāpayaty anuṣṭhyā 'sya vā iyam retaḥ payas tad asyām  
retas siktam<sup>13</sup> prajāyate<sup>14</sup> ya yonāu reto dadhāty anuṣṭhyā  
eraṁ vedu. amuto<sup>15</sup> vāi par- hā 'sya retaḥ siktam prajāyate

<sup>1</sup> A. jyestham gr̥ham, B.C. jyesthyagr̥hyam.

<sup>2</sup> A. rotsyanti, B. rotsyasi. <sup>3</sup> C. -yañt. <sup>4</sup> A. ācas. <sup>5</sup> B.C. evāiva.

<sup>6</sup> A. yad. <sup>7</sup> A. agnir āhotraṁ. <sup>8</sup> B.C. bhidetat.

<sup>9</sup> Here and in the following B.C. abbreviate.

<sup>10</sup> A. -çcittī. <sup>11</sup> A. agnid. <sup>12</sup> A. yay, B. yoniy yay, C. yonir cay.

<sup>13</sup> A. siktah. <sup>14</sup> A. prajāyañta. <sup>15</sup> All MSS. ahuto.

*janya skandati* 'hāu' 'śadhayo ya evam etad veda. amuto vāi vanaspatayo jāyante. puruṣād divo varṣati 'hāu' 'śadhayo van-  
retas skandati paṇubhyas' tata aspatayaḥ prajāyante. puru-  
idaṁ sarvām prajātam. sa śād retaḥ skandati paṇubhyas  
vidyād upa' mā devāḥ prābhū- tata idaṁ sarvām prajāyate.  
van' prajātir' me bhūyasy' tad vidyād bhūyāsi me prajā-  
abhūc chreyān bhaviṣyāmi 'ti. tir abhūd bahūḥ prajāyā paṇu-  
tathā hāi 'va' syāt. bhir bhaviṣyāmi chreyān bha-  
viṣyāmi 'ti.

3. *atho yatrāi* 'tad vibhin- 8. *atha yatrā* 'rabhinnaṁ  
nan' tad udapātraṁ vāi 'vo syāt tad udasthāliṁ vāi vo  
'dakamaṇḍalūm' vo 'panina- 'dakamaṇḍalūm vā ninayet.  
yed bhūr bhuvās' svar yad vāi yajñasya riṣtaṁ yad  
ity etābhir vyāhṛtibhiḥ. etā aśāntam āpo vāi tasya sarva-  
vāi vyāhṛtayas sarvapṛāyaḥ- sya śāntir adbhīr evāi 'nat tac  
cittayaḥ. tad anena sarveṇa chāntiā śamayati bhūr bhu-  
prāyaścittim kurute. vaḥ svar ity etābhir vyāhṛti-  
bhiḥ. etā vāi vyāhṛtayaḥ sar-  
vapṛāyaścittim kurute. vaṇa prāyaścittim kurute.

54. 1. *athāi* 'tāni kapālāni tāni kapālāni saṁcītya yatra  
saṁcītya yatrā 'havanīyasya bhasmo 'ddhṛtaṁ syāt tan ni-  
bhasmo 'ddhṛtaṁ' syāt' tad vapet. etad eva tatra karma.  
upanivapet'. etad evā 'tra  
karma.

2. *atho khale āhuh:* yat 4. 2. 6. *tad āhuh:* yasyā  
prāca uddrutasya' skandet kim 'gnihotraṁ srucyannītaṁ skan-  
tatra karma kā prāyaścittir iti. det kim tatra karma kā prā-  
yad' eva tatra sruci pariṣi- yaścittir iti. skannapṛāyaḥ-  
ṣtaṁ syāt tena juhuyāt. gady cittenā 'bhīmṛṣyā 'dbhir upa-  
u nīcī sruk syād apī vā bhidyē- nīnīya pariṣiṣṭena juhuyāt.  
ta kim tatra karma kā prāyaḥ- gady u nīcī sruk syād yadī vā

<sup>1</sup> A.C. -atī, B. -atīm. <sup>2</sup> A. hyāu, B. syāu, C. bhāu. <sup>3</sup> A. paṇurabhus.

<sup>4</sup> A. yupa. <sup>5</sup> B. prābhṛvan, C. prābhūn. <sup>6</sup> B.C. prajāpatir.

<sup>7</sup> B.C. bhṛy-. <sup>8</sup> B.C. vā.

<sup>9</sup> A. vikaṇṇaṁ, B.C. skaṇṇaṁ; the ÇB. parallel suggests *vibhinnaṁ*:  
an emendation to *viṣyaṇṇam* (cf. AB. vii. 5. 2 *yasyā* 'gnihotraṁ adhi-  
ṣṭitaṁ skandati vā viṣyandate vā kā tatra prāyaścittir iti) might also  
be thought of. <sup>10</sup> A. -an. <sup>11</sup> B.C. bhu. <sup>12</sup> A. dhṛtam, B.C. dhṛtam.

<sup>13</sup> A. asyat. <sup>14</sup> A. upanired, B. upanīkired, C. upanikared.

<sup>15</sup> A. uditasya, B.C. udrutasya. See below 56. 1; 57. 2. <sup>16</sup> A. yed.

cittir iti. tasyo 'ktaḥ' praty- bhidyeta skannaprāyaścittenāi  
abhimarṣaḥ'. 'vā 'bhimṛṣyā 'dbhīr upaninī-

ya yat sthālyām pariṣiṣṭam  
syāt tena juhuyāt.

3. tad u hāi 'ke tata eva pra- 7. tad dhāi 'ke pratiparetya  
tyetyo 'nnayanti. tad u tathā yat sthālyām pariṣiṣṭam bha-  
na kuryāt. yo ha tatra brūyād vati tena juhvati. tad u tathā  
yad anenā 'gnihotrenā 'vikīr- na kuryāt. svargyam vā etad  
ṣin' nyavṛtat tasmān nā 'sye yad agnihotram. yo hāi 'nam  
'dam svargyam' iva bhaviṣyati tatra brūyāt prati nvā ayaṁ  
tathā hāi 'va syāt. svargāl lokād avāruṣan nā  
'sye 'dam svargyam iva bhavi-  
syati 'tī 'ṣvaro ha tathāi 'va  
syāt.

4. ittham eva kuryāt: yatrāi 8. ittham eva kuryāt: tad  
'va skandet tad upariṣed athā ero 'paviṣed yat sthālyām pari-  
'smīn sthālīm āhareyus sruvaṁ' ṣiṣṭam syāt tad asmā unnīyā  
ca' sruvaṁ ca nirṇijya tad' ada' 'hareyuh. tad dhāi 'ka upa-  
evā 'syo 'nneṣyāmī 'ty uktam valhante hutocchiṣṭam vā etad  
bhavaty atha yathonnūtam un- yātayāma vā etan nāi 'tasya  
nūya samidham ādāya prāk' hotaryam iti. tad u tan nā  
preyāt. tad yathā pratyutthā- 'driyeta. yadā vā etad ayāta-  
ya mītrān vaded' evamevāi 'tad yāmā 'thāi 'nad dhavirātañ-  
'avṛttim pāpmānam apahatyā' canaṁ kurvate. tasmād yat  
'hutim prāpnōti. tad u hāi sthālyām pariṣiṣṭam syāt tad  
'ka vpe 'va labhante 'hutaṁ asmā unnīyā 'hareyur yady u  
'tasya yasyā 'gnihotrocchiṣṭeṇa tatra na syād yad anyad vīn-  
juhvati yātayāmaṁ hy etad iti det tad agnāv adhiṣṭityā 'va-  
vadantaḥ. tad u tathā na jyotyā 'pau pratyānīyo 'drāśya  
vidyād yadā vā etad ayātayā- tad ado hāi 'vo 'nneṣyāmī 'ty  
ma bhavaty<sup>10</sup> athāi 'tasyā 'pi uktam bhavatyathā 'tra yathon-  
havirātañcanam<sup>11</sup> kurvanti. nūtam evā 'smā unnīyā 'hare-  
yus tena kāmam juhuyāt.  
etad eva tatra karma.

55. 1. tad āhuḥ: yadāi 'tas- 4. 2. 2. tad āhuḥ: yasyā  
ya dīrghasattriṇo 'gnihotram<sup>12</sup> 'gnihotram dohyamānam ame-

<sup>1</sup> A. -am. <sup>2</sup> A. pratyābhīmaṣṣas. <sup>3</sup> All MSS.-ī. <sup>4</sup> A. svargam.

<sup>5</sup> A. om. <sup>6</sup> A. data. <sup>7</sup> C. prāñ.

<sup>8</sup> All MSS. paced (perhaps voced ?); the conjecture is only a makeshift;  
cf. AB. ii. 20. 15. <sup>9</sup> A. mapāñnatyā. <sup>10</sup> A. bhavatyāit.

<sup>11</sup> A. vinātañcanama.

<sup>12</sup> A. om.

juhvato<sup>1</sup> 'gnihotram duhyamā- dhyam āpadyeta kim tatra nam amedhyam āpadyeta<sup>2</sup> kim karma kâ prāyascittir iti. tatra karma kâ prāyascittir iti. tad dhāi 'ke hotavyam mantad u hāi 'ke hotavyam eva<sup>3</sup> yante prayatam etan nāi 'tāmanyante na vāi devāḥ kasyā 'homo 'vakalpate na vāi māt' cana bibhatsanta<sup>4</sup> iti vadevāḥ kasmāc cana bibhatsante. dantaḥ. tad u tathā na vidyāt. bibhatsantāḥ tu devāḥ. ittham puruṣo ne<sup>5</sup> 'ra' bibhatseyād<sup>6</sup> bi- eva kuryāt: gārhapatyād uṣ- bhatsate bibhatsantāi<sup>7</sup> tu<sup>8</sup> de- nam bhasma nirukhya tasminn vāḥ. ittham eva kuryāt: gār- enad uṣṇe bhasmanis tūṣṇīm hapatasyaī 'ro 'ṣṇam<sup>9</sup> bhasma ninayed adbhīr upaninayaty nirukhya<sup>10</sup> tasminn enat tūṣṇīm adbhīr enad āpmoty atha yad ninayet. tan<sup>11</sup> na hutam nā anyad vīndet tena juhuyāt. 'hutam. adbhīr anuvinayed<sup>12</sup> etad eva tatra karma. adbhīr evai 'nad āpmoty atha yad anyad vīndet tena juhuyāt.

2. atho khalv āhuḥ: yad<sup>13</sup> 3. tad āhuḥ: yasyā 'gnihotram dohitam amedhyam āpadyeta<sup>14</sup> kim tatra karma kâ prāyascittir iti. yeṣv<sup>15</sup> eva yaścittir iti. ya evāi 'te 'ngā- 'ngāreṣv adhiṣṭayisyān syāt rā nirūdhā yeṣv adhiṣṭayisyān tām eva pratyukhya<sup>16</sup> teṣv evāi<sup>17</sup> bhavati tām pratyukhya tasminn 'nat tūṣṇīm ninayet. tan na enad uṣṇe bhasmanis tūṣṇīm hutam nā 'hutam. adbhīr anu- ninayed adbhīr upaninayaty ninayed adbhīr evāi 'nad āpmo- adbhīr enad āpmoty atha yad ty atha yad anyad vīndet tena anyad vīndet tena juhuyāt. juhuyāt. etad eva tatra karma.

3. atho khalv āhuḥ: yad<sup>18</sup> 4. tad āhuḥ: yasyā 'gnihotram adhiṣṭitam amedhyam<sup>19</sup> āpa- tram adhiṣṭitam amedhyam dyeta kim tatra karma kâ prā- āpadyeta kim tatra karma kâ yaścittir ite<sup>20</sup>. yeṣv eva 'ngā- prāyascittir iti. ya evāi 'te

<sup>1</sup> A. om. <sup>2</sup> A. -dye. <sup>3</sup> A. e. <sup>4</sup> A. kasmic. <sup>5</sup> All MSS. bibhatsa.

<sup>6</sup> B.C. uv. <sup>7</sup> B.C. eva.

<sup>8</sup> bibhatseya from the noun bibhatsā, formed like didṛkṣeya (by-form of didṛkṣenya, Whitney, Gr. § 1217, § 1038), from didṛkṣā Whitney, Gr. § 1216a. <sup>9</sup> All MSS. -tsantā. <sup>10</sup> A. idam, B. idum, C. itum.

<sup>11</sup> C. 'ṣṇavam. <sup>12</sup> A. nina ihyā. <sup>13</sup> B.C. yan. <sup>14</sup> A. -yer.

<sup>15</sup> B.C. yaḥ. <sup>16</sup> B. gāhar, C. dugdhar. <sup>17</sup> B.C. mmedgdam.

<sup>18</sup> A. -ye. <sup>19</sup> D.C. yenaṣv. <sup>20</sup> All MSS. pratyukhya.

<sup>21</sup> All MSS. divāi. <sup>22</sup> B.C. yathād. <sup>23</sup> A. medh-. <sup>24</sup> A. trīti.

reṣv adhigṛitān syāt tām eva 'ngārā nīrūdhā yeṣv adhigṛi-  
pratyuhya<sup>1</sup> teṣv evāi<sup>2</sup> 'nat tūṣ- tam bhavati teṣv enat tūṣṇīm  
nām ninayet. tan na hutam juhuyāt tad dhutam ahutam  
nā 'hutam. yad ahāi 'nat<sup>3</sup> te- yad ahāi 'nat teṣu juhōti tena  
ṣu ninayati tena hutam yad<sup>4</sup> v<sup>5</sup> hutam yad v enāns tenāi 'vā-  
enāns<sup>6</sup> teno evā 'nugamayati nugamayati tenā 'hutam. ad-  
teno ahutam. adbhīr anuni- bhīr upaninayaty adbhīr enad  
nayed adbhīr evāi 'nad āpnoty āpnoty atha yad anyad vindet  
atha yad anyad vindet teno tena juhuyāt. etad eva tatra  
juhuyāt. karma.

4. atho khalv āhuḥ: 56. 1. 9. tad āhuḥ: yasyā 'gniho-  
yat prāg<sup>7</sup> uddrutam<sup>8</sup> amedhyam traīm srucy unmītam amedhyam  
āpadyeta kiīm tatra karma kā āpadyeta kiīm tatra karma kā  
prāyaścittir iti. tad u hāi 'ke prāyaścittir iti. tad dhāi 'ke  
hotavyam eva manyante pra- hotavyam manyante prayatam  
yatam<sup>9</sup> etan nāi 'tasyā 'homah etan nāi 'tasyā 'homo 'vakalp-  
kalpatu iti vadantaḥ. atha ate na vāi devāḥ kasmāc cana  
hāi 'ke 'dbhīr abhyāsicya<sup>10</sup> bībhatsanta iti. tad dhāi 'ka  
parāsiñcanti. tad u tathā na utsicya chardayanti. tad u  
kuryāt. yo ha tatra brūyāt tathā na kuryāt. yo hāi 'nam  
parāñ vā ayam idam agniho- tatra brūyāt parāsiñcata nā  
tram āsiñcat parāseksyate ayam agnihotraīm kṣipre 'yam  
'yam<sup>11</sup> yajamāna iti tathā hāi yajamānaḥ parāseksyata iti  
'va syāt. ittham eva kuryāt: 'ṣaro ha tathāi 'va syāt. it-  
āhavanīya eva samidham tham eva kuryāt: āhavanīye  
abhyādhāyā<sup>12</sup> 'havanīyasyāi samidham abhyādhāyā 'hava-  
'vo 'ṣṇam bhasma nīruhya<sup>13</sup> ta- nīyād evo 'ṣṇam bhasma nīr-  
smīnn enat tūṣṇīm ninayet. uhya tasmīnn enad usṇe bhas-  
tam na hutam<sup>14</sup> nā 'hutam. ad- mañs tūṣṇīm ninayet. adbhīr  
bhīr anuninayed adbhīr evāi upaninayaty adbhīr enad āp-  
'nad āpnoty atha yad anyad noty atha yad anyad vindet  
vindet tena juhuyāt. tena juhuyāt. etad eva tatra  
karma.

<sup>1</sup> A. pratyāhya. <sup>2</sup> A. āināiva, B.C. āivāi. <sup>3</sup> All MSS. nas.

<sup>4</sup> A. yed. <sup>5</sup> All MSS. vo. <sup>6</sup> All MSS. yenam. <sup>7</sup> C. prā.

<sup>8</sup> A. udrūtaḥ, C. hudhra.

<sup>9</sup> All MSS. pretam. I make the change with some hesitation; cf  
i + pra 1 in PW. <sup>10</sup> B.C. -sicca. <sup>11</sup> A. yā, B.C. yāy.

<sup>12</sup> A. -dhāyāyā.

<sup>13</sup> A. nīrihya.

<sup>14</sup> A. huñ.

2. *atho khalv āhuḥ: yad* 10. *tad āhuḥ: yasyā 'gnihō-*  
*avavarṣet kiṁ tatra karma kâ trātīṁ srucy unūtam upariṣṭād*  
*prāyagcittir iti. sa vidyād avavarṣet kiṁ tatra karma kâ*  
*upariṣṭān' mā ṣukram āgāt prāyagcittir iti. tad vidyād*  
*prajāpatir me' bhūyasy abhūc upariṣṭān mā ṣukram āgām*  
*chreyān bhaviṣyāmī 'ti tathā upa mām devāḥ prābhūvān*  
*hāi 'va syāt. chreyān bhaviṣyāmī 'ti tena*

*kāmān juhuyād. etad eva*  
*tatra karma.*

3. *atho khalv āhuḥ: yat pūr-* 4. 3. 1. *tad āhuḥ: yat pūr-*  
*vasyām āhutāu hutāyām' an-* *vasyām āhutyān hutāyām*  
*gārā' anugaccheyuḥ kro' 'ta-* *athā 'gnir anugacchet kiṁ tatra*  
*rām juhuyād iti. ya eva tatra karma kâ prāyagcittir iti. yam*  
*ṣakalo' 'ntikah' syāt tam adhy-* *pratireṣān ṣakalām vindet tam*  
*asyan juhuyād dārāu-dārāu* *abhyasyā 'bhijuhuyād dārāu-*  
*hy agniḥ. sa yadī' tasyām' dārāv agnir iti vadan. dārāu-*  
*na tiṣṭhed'<sup>10</sup> dhiranyam abhi-* *dārāu hy evā 'gnih. yady u*  
*juhuyāt. tad<sup>11</sup> agner vā etad* *asya hṛdayam vy eva likhed*  
*reto yad dhiranyam ya u vāi* *dhiranyam abhijuhuyād agner*  
*pītā<sup>12</sup> sa putras tasmād dhi-* *vā etad reto yad dhiranyam ya*  
*ranyam abhijuhuyāt.<sup>13</sup> u vāi putrah sa pītā yah pītā*  
*sa putras tasmād dhiranyam*  
*abhijuhuyāt. etad eva tatra*  
*karma.*

4. *atho khalv āhuḥ: 57. 1.* 4. 2. 5. *tad āhuḥ: yad adhi-*  
*yad adhīgrīte yajamāno mri-* *grīte 'gnihotre yajamāno mri-*  
*geta kiṁ tatra karma kâ prā-* *yeta kiṁ tatra karma kâ prā-*  
*yagcittir iti. paryādhāyāi<sup>14</sup>* *yagcittir iti. tad evāi 'nad*  
*'vāi 'nad viṣyandayet. etad* *abhiparyādhāya viṣyandayed*  
*evā 'tra karmā 'tho ha khalv<sup>15</sup>* *atho khalv āhur etāvati sarva-*  
*eṣāi 'va<sup>16</sup> sarveṣān haviryajñā-* *syā haviryajñasya prāyagcittir*  
*nām prāyagcittih. iti. etad eva tatra karma.*

<sup>1</sup> All MSS. *upariṣṭā*. <sup>2</sup> C. *vāi*. <sup>3</sup> A. *yāma*. <sup>4</sup> A. *hūṇa*.

<sup>5</sup> A. *ko*, B.C. *tvo*. <sup>6</sup> B.C. *ṣakrālo*.

<sup>7</sup> A.C. *antika*, B. *antaka*, possibly to be changed to *antike* rather than *-kaḥ*. <sup>8</sup> A. *dī*. <sup>9</sup> *tasyām* scil. *āhutāu*.

<sup>10</sup> *tiṣṭhed*, *ṣsthā* with loc. = 'abide by,' 'be satisfied with' (AB. vii. 18. 4); cf. *stare decisis*. <sup>11</sup> A. om. <sup>12</sup> B.C. *papitā*.

<sup>13</sup> B.C. *-yād ity*. <sup>14</sup> B. *mar-*.

<sup>15</sup> All MSS. omit *āhur*, which should probably be inserted. <sup>16</sup> C. *vaṇa*.

2. *atho khalv āhuḥ*: yat *prācy*<sup>1</sup> *uddrute*<sup>2</sup> *yajamāno mriyeta kiṃ tatra karma kā prāyaścittir iti. yad evā 'taṣ'* *caturgrhūtam ādiṣṭam syāt tatrāi 'vāi 'nad abhyunmayet. etad evā 'tra karma.*

3. *atho khalv āhuḥ*: yat *pūrvasyām āhutān<sup>4</sup> hutāyām yajamāno mriyeta kiṃ tatra karma kā prāyaścittir iti. tad u hāi 'ke hotavyam eva manyante kṛtsnam vā etasyā 'gnihotram<sup>5</sup> hutam bhavati yasya pūrvā hutā 'hutir<sup>6</sup> bhavati 'ti vadantaḥ<sup>7</sup>. tad u tathā na vidyān na vāi pretasyā 'gnihotram juhota<sup>8</sup>. yad evā 'taṣ' caturgrhūtam ādiṣṭam syāt tatrāi 'vāi 'nad abhyunmayet etad evā 'tra karma<sup>10</sup>.*

58. 1 *tad āhuḥ*: yad *etasya* 4. 1. 9 *tad āhuḥ*: *yasyā dīrghasattriṇo 'gnihotram juh-* *'gnihotri dohyamāno 'paviṣet vato 'gnihotri duhyamāno 'pa-* *kiṃ tatra karma kā prāyaścittir vīṣet kiṃ tatra karma kā prā-* *iti. tān hāi 'ke yajūṣo 'tthā-* *yaścittir iti. tān<sup>11</sup> u<sup>12</sup> hāi 'ke payanty udasthād devy yajūṣo<sup>13</sup> 'tthāpayanty arṣtīm aditir iti. iyaṃ vā aditir vā eṣā yajamānasya pāpmā-* *imām evā 'smā etad utthāpa-* *nam pratidṛçyo<sup>14</sup> 'paviṣati ya-* *yāma iti vadantaḥ. āyur* *syā 'gnihotri duhyamāno 'pa-* *yajñapatāṃ adhād iti. vīṣati. tān utthāpayanty ud-* *āyur evā 'smiṃs tad dadhma* *asthād devy aditir iti<sup>15</sup>. iti vadantaḥ. indrāya kṛ-* *ījyam<sup>16</sup> vāi<sup>17</sup> devy<sup>18</sup> aditir<sup>19</sup> imām vati bhāgam iti. indri-*

<sup>1</sup> C. *prācy*. <sup>2</sup> A.B. *udute*, C. *udrute*.

<sup>3</sup> All MSS. *dayaṣ*, but cf. §3, note<sup>3</sup>. <sup>4</sup> B. *-tām*. <sup>5</sup> D.C. *-trā*.

<sup>6</sup> For *pūrvā hutā 'hutir*. A reads *pūrvāhutibhir*. <sup>7</sup> B.C. *ved-*.

<sup>8</sup> A. *juhvoti* (contaminated spelling from *juhvati* and *juhota* ?).

<sup>9</sup> B.C. *dayaṣ*. <sup>10</sup> A. *kaṃ*. <sup>11</sup> B.C. *tad*. <sup>12</sup> A. *ama*.

<sup>13</sup> A. *yañjuṣo*, B.C. *yajñasṣo*. <sup>14</sup> A. *pratidṛbhyo*.

<sup>15</sup> A. *om*. <sup>16</sup> B.C. *yam*; A. *om*.



evā 'smāi tad<sup>1</sup> utthāpayanti. yam evā 'smiñs tad dadhma āyur yajñapatā v adhā<sup>2</sup> iti vadantaḥ. mītrāya va-ity āyurevā 'smiñs tad dadhati. ruṇāya ce 'ti. prāṇodānāu indrāya kṛṇvatī bhā- vāi mītrāvaruṇāu. prāṇodā-gam iti. indriyam evā 'smiñs nāv evā 'smiñs tad dadhma iti tad dadhati<sup>3</sup>. mītrāya va- vadantaḥ. tān tasyām āhu-ruṇaya<sup>4</sup> ce<sup>5</sup> 'ti. prāṇāpā-tyām brāhmaṇāya dadyād nāu nvāi<sup>6</sup> mītrāvaruṇāu prā- yam anabhyāgamīṣyan mau-ṇāpānāv evā 'smiñs tad dadha- yeta. ārtīm vā eṣā pāpmā- ti<sup>7</sup> tān tasyām evā 'hutāu hu- nam yajamānasya pratidṛṣyo tāyām brāhmaṇāya dadati 'pāvikṣad ārtīm evā 'smiñs tat yam samvatsaram anabhyāga- pāpmānam pratimuñcāma iti miṣyanto<sup>8</sup> bhavanty<sup>9</sup> avṛttim<sup>10</sup> vadantaḥ. asmin pāpmānam niveṣayāma iti vadantaḥ<sup>12</sup>.

59. sa<sup>13</sup> tad u ho 'vāca rāja- 10. tad u ho 'vāca yājñaval-  
saneyah: aśradadhānebhya kyaḥ: aśradadhānebhya hāi  
hāi<sup>14</sup> 'bhyo<sup>15</sup> gaur apakrāmaty 'bhyo gaur apakrāmaty ārtyo  
avṛtityā<sup>16</sup> hi tan vidhyanti.<sup>17</sup> vā āhutiṁ vidhyanti. ittham  
ittham eva kuryād daṇḍam eva kuryad daṇḍenāi<sup>18</sup> vāi 'nām  
evā<sup>19</sup> labdhvā tenāi 'nām rīpi- rīpiṣyo 'tthāpayed iti. tad  
syo 'tthāpayet. tad yathā<sup>20</sup> vā<sup>21</sup> yathāi<sup>22</sup> vā 'do dhāvayato 'gro  
ado<sup>23</sup> dhāvayato<sup>24</sup> 'gratato<sup>25</sup> vā 'gratato vā gadāyeta balī-  
gadāyate<sup>26</sup> yukto vā balivarda vardo vā yuktas tena daṇḍa-  
upaviṣati tena daṇḍaprajitena<sup>27</sup> prajitena tottraprajitena yam  
tottraprajitena<sup>28</sup> yam adhvā- adhvānam samīpsati tam sam-  
nam kāmāyate tam samagnuta agnuta eram evāi 'tayā daṇḍa-  
eram evāi 'tayā daṇḍprajitayā<sup>29</sup> prajitayā tottraprajitayā yam

<sup>1</sup> A. d, B.C. dd.

<sup>2</sup> B.C. asād, A. ayām (confusion of y and dh is very frequent).

<sup>3</sup> B.C. adhi.

<sup>4</sup> All MSS. mītrāvaruṇāya. The meter makes the change necessary. But compare for such brachylogy (omission of the ending of the first of two words joined by ca) Hopkins, JAOS. xxiii, p. 111; Wackernagel, Altind. Gr. i. (1896) p. xvii and the literature cited in notes <sup>3</sup> and <sup>4</sup>; Rich-ter, IF. ix (1898) 29.

<sup>5</sup> A.B. ve. <sup>6</sup> A.B. na vāi, C. om. <sup>7</sup> A. -dhato. <sup>8</sup> A. ṇ.

<sup>9</sup> This wording is additional support for Eggeling's translation of the ÇB. phrase (SBE. xlv, p. 181, note<sup>1</sup>). <sup>10</sup> A. -vaty.

<sup>11</sup> All MSS. ahvṛttim. <sup>12</sup> A. vadañti. <sup>13</sup> A. s. <sup>14</sup> B.C. hyāi.

<sup>15</sup> B. bhyāi. <sup>16</sup> A. avṛta, B.C. adyatyā. <sup>17</sup> A. vicyanāi. <sup>18</sup> A. e.

<sup>19</sup> B.C. yaçā. <sup>20</sup> A. vāk, B.C. yā. <sup>21</sup> A. do. <sup>22</sup> A. yāñyado.

<sup>23</sup> C. nva-. <sup>24</sup> A. dāyate. <sup>25</sup> A. -pravitena, B. -pracitena, C. prajito.

<sup>26</sup> A.B. tottrapracitena, C. om. <sup>27</sup> All MSS. daṇḍapracitayā.

*totraprajāṭayā*<sup>1</sup> *yam*<sup>2</sup> *svargam* *svargam lokam samīpsati tam lokam kāmāyate tam samag-* *samag-nute.* (See end of next nute. *tām*<sup>3</sup> *ātman eva kurvī-* *tā*<sup>4</sup> *'tman' eva*<sup>5</sup> *tac chriyam* *dhatta iti.* paragraph.)

60. 1. *tad āhuḥ: yad etasya*<sup>6</sup> 11. *atha ho 'vācā 'ruṇīḥ:* *dirghasattriṇo 'gnihotram juh-* *dyāur vā etasyā 'gnihotrasyā* *vato 'gnihotrivatso naçyet kim 'gnihotry ayam eva vatsa yo* *tatra karma kâ prayageçittir 'yam pavata iyam eva 'gnihot-* *iti. tad u ho 'vācā 'ruṇīḥ*<sup>7</sup> *trasthāli. na vā evam viduḥ* *dyāur vā agnihotritasyā āditya 'gnihotri naçyati kva hy asāu* *eva vatsa iyam*<sup>8</sup> *eva 'gnihotra-* *naçyen nāi 'ram viduḥ 'gni-* *sthāli. na ha vā evam vido* *hotrivatso naçyati kva hy eṣa* *'gnihotrivatso naçyati kva*<sup>9</sup> *hy naçyen nāi 'ram viduḥ 'gnihot-* *reṣa*<sup>10</sup> *naçyen*<sup>11</sup> *no vā evam vido* *trasthāli bhidyate kva hī 'yam* *'gnihotram duhyamānam skan-* *bhidyeta. griyo vāi parjanya* *duty*<sup>12</sup> *asyām*<sup>13</sup> *hy eva pratigṣṭh-* *vargati tad vidyāc chremā-* *ati no vā evam vido 'gnihotri* *nam me mahimānam adhāra-* *duhyamāno 'pariçati. yathā*<sup>14</sup> *yamāno 'pāvikṣac chreyān bha-* *vā eṣa*<sup>15</sup> *surṣṭam*<sup>16</sup> *varṣaty abhi-* *viṣyāmī*<sup>17</sup> *'ti. tām ātmany eva* *kurvīta 'tmany eva tac chriyam* *enām āhuḥ.* (See end of pre- *dhatta iti ha smā 'hā 'ruṇīḥ.* *ceding paragraph.) etad eva tatra karma.*

2. *atho khalv āhuḥ: yad*<sup>18</sup> *eṣā* 4. 2. 1. *tad āhuḥ: yasyā* *lohitaṁ duhita kim tatra karma 'gnihotri lohitaṁ duhita kim* *kā prāyageçittir iti. arçttim vā*<sup>19</sup> *tatra karma kâ prāyageçittir iti.* *eṣā yajamānasya pāpmānam* *vyutkrāmate 'ty ukteṁ mekṣa-* *pratiḍṣya duhe yā lohitaṁ* *nam kṛteṁ 'nvāhāryapacanam* *duhe. sa vyutkrāmate 'ty ukteṁ* *pariçrayitavāi brūyāt tasminn* *'nvāhāryapacanam pariechā-* *enac chrapayitrā tasmiṁs tūṣ-* *ḍayitavāi*<sup>20</sup> *brūyāt tad adhigri-* *nīm juhuyād aniruktam. anir-* *çya mekṣanam kṛteṁ çrapayet*<sup>21</sup> *ukto vāi prajāpatiḥ prajāpat-* *ad eva tūṣṇīm ninayet. anir-* *yam agnihotram. sarvaṁ vā*

<sup>1</sup> A. *totrapravāṭayā*, B. *totrapracitayā*, C. *sto*, omitting the rest.

<sup>2</sup> A. *yā*, C. *om*.

<sup>3</sup> B.C. *nam*.

<sup>4</sup> B. *om*.

<sup>5</sup> A. *āitasya*.

<sup>6</sup> A. *ruṇī*, B.C. *ruṇīr*.

<sup>7</sup> A. *yam*.

<sup>8</sup> A. *dvā*, B.C. *tvaṁ*.

<sup>9</sup> A.B. *enaṣa*.

<sup>10</sup> A. *naçyan*.

<sup>11</sup> A. *askandāt*.

<sup>12</sup> A. *tasyā*, B.C. *asyā*; *asyām* scil. *agnihotrasthālyām*.

<sup>13</sup> A. *saṁsprṣṭam*, B. *susprṣṭam*, C. *saṁsprṣṭam*.

<sup>14</sup> A. *-ṣed-*.

<sup>15</sup> A. *tvaṭā*, B.C. *baṭā*.

<sup>16</sup> A. *gyad*.

<sup>17</sup> A. *sa*.

<sup>18</sup> All MSS. *pariechhādāitavāi*.

<sup>19</sup> A.B. *insert tat*.

<sup>20</sup> All MSS. *yadā*.

<sup>21</sup> All MSS. *eṣā*.

ukto vāi prajāpatih prajāpat- aniruktam. tad anena sarveṇa  
yam agnihotram. atho bhūr prāyaścittim kurute. tām tas-  
bhuvāḥ svar ity etābhir yām āhutyām brāhmaṇāya da-  
vyāhṛtibhiḥ. etā vāi vyāhṛta- dyād yam anabhyāgamisyan  
yas sarvaprāyaścittayaḥ. tad manyetā 'rtim vā eṣā pāpmā-  
anena sarveṇa prāyaścittim nam yajamānasya pratidṛṣya  
kurute. duhe yā lohitaṁ duha ārtim  
evā 'smiṁs tat pāpmānam pra-  
timuñcati. atha yad anyad  
vindet tena juhuyād anārtenāi  
'va tad ārtam yajñasya niṣka-  
roti. etad eva tatra karma.

61. 1. yad agnayo 'nugac- 4. 3. 3. tad āhuḥ: yasya gār-  
cheyuḥ kiṁ tatra karma kā hapatyō 'nugacchet kiṁ tatra  
prāyaścittir iti. tam<sup>1</sup> u hāi 'ka karma kā prāyaścittir iti. tam  
ulmukād<sup>2</sup> eva nirmanthanti<sup>3</sup> hāi 'ka ulmukād eva nirman-  
yato vāi manuṣyasya 'ntato thanti yato vāi puruṣasya 'nta-  
nacyati tato vāra sa tasya to nacyati tato vāi sa tasya  
prāyaścittim<sup>4</sup> icchata iti ead- prāyaścittim icchata iti ead-  
antaḥ. tad u tathā na vidyāt. antaḥ. tad u tathā na kuryāt.  
ulmukam<sup>5</sup> hy eva tata ādāya ulmukam ha vāi vā 'dāya ca-  
cared ulmukasya<sup>6</sup> vā 'ravraṣ- reyur ulmukasya vā 'ravraṣ-  
cam<sup>7</sup> ittham<sup>8</sup> eva kuryād ulmu- cam ittham eva kuryād ulmu-  
kād<sup>9</sup> evā 'parchidyā 'raṇyor kād aṅgāram ādāya tam araṇ-  
abhirimanthe<sup>10</sup> upo<sup>11</sup> ha tam yor abhirimathuṇyād upa ha  
kāmam āpuoti ya ulmukamath- tam kāmam āpuoti ya ulmu-  
ya<sup>10</sup> upo<sup>11</sup> tam<sup>12</sup> yo 'raṇyoh. kamathya upo tam yo 'raṇyoh.

2. atho khalv āhuḥ: yad etad eva tatra karma.  
āhavanīya uddhṛto<sup>13</sup> 'nugac- 2. tad āhuḥ: yasyā 'havanī-  
chet kiṁ tatra karma kā prā- ya uddhṛtaḥ purā 'gnihotrād  
yaścittir iti. anugato vā eṣa anugacchet kiṁ tatra karma kā  
tāvad bhavati yāvad gārhapat- prāyaścittir iti. gārhapatyād

<sup>1</sup> tam scil. gārhapatyam. The change from the plural *agnayaḥ* is abrupt. There may be an omission.

<sup>2</sup> A. *ujukād*, B.C. *uṣmukād*. <sup>3</sup> B.C. *-manthayanti*.

<sup>4</sup> B.C. *-tam*. <sup>5</sup> A.B. *uṣmuk*.

<sup>6</sup> A. *vavṛcāṇ*, B.C. *dyaṣcāṇ*, C. *dyaṣcchānt*.

<sup>7</sup> C. *irṭtham*, B. *iṭhem*. <sup>8</sup> B.C. *-theṇḍ*. <sup>9</sup> B.C. *udupā*, A. *upo*.

<sup>10</sup> A.B. *unmukamathyā*, C. *-kamasyā*; all MSS. insert *yām*.

<sup>11</sup> A. *umapo*. <sup>12</sup> A. *tath*, B. *tay*, C. *rtthay*. <sup>13</sup> All MSS. *uddhṛto*.

yo nā 'nugacchati. sa yady evāi 'nam prāñcam uddhṛtyo  
api bahv iva kṛtvō' 'nugacchet 'pasamādhāyā 'gnihotram ju-  
punaḥ-punar evāi 'nam uddha-  
ret. etad evā 'tra' karma.

kṛtvāḥ punaḥ-punar uddhṛto  
'nugacched gārhapatyāḍ evāi  
'nam prāñcam uddhṛtyo 'pa-  
samādhāyā 'gnihotram juhu-  
gāt. etad eva tatra karma.

3. atho khalv āhuḥ: yad  
āharanīya uddhṛte gārhapatyō  
ye 'nugacchet kim tatra karma kā  
prāyascittir iti. tam u' hāi 'ke  
tata era prāñcam' uddharanti.  
tad u' tathā na kuryād yo 'nā' rā  
tatra brūyāt prāco nrā ayam  
yajamānasya prāñcān prāvṛk-  
ṣan' marisyaty ayam yajamāna  
iti tathā hāi 'ra syāt.

6. tad āhuḥ: yasya 'haranī-  
yā gārhapatyō ye 'nugacchet kim tatra karma kā prā-  
yascittir iti. tam hāi 'ke tata  
era prāñcam uddharanti prāñcā  
tad u' tathā na kuryād yo 'nā' rā  
tatra brūyāt prāco nrā ayam  
yajamānasya prāñcān prāvṛk-  
ṣan' marisyaty ayam yajamāna  
iti 'graro ha tathāi 'ra  
syāt.

4. tam u hāi 'ke tata era  
pratyāñcam' āharanti prāñcā  
vāi gārhapatyō 'pāna āhara-  
nīyas saniridānāu vā imāu  
prāñcāpānār annam atte' 'ti  
vadanto 'tho grho vāi gārhapat-  
yāḥ pratiṣṭhō vāi grhāḥ. sa ya  
enam' tatra brūyāt pra nrā  
ayam asyāi pratiṣṭhāyā acyo-  
ṣṭa<sup>11</sup> marisyaty<sup>12</sup> ayam yaja-  
māna iti tathā hāi 'ra syāt.

7. atha hāi 'ke pratyāñcam  
āharanti prāñcānāu imāu iti  
vadantaḥ. tad u tathā na kur-  
yāt. svargyam vā etad yad  
agnihotram. yo hāi 'nam tatra  
brūyāt prati nrā ayam svargāl  
lokād arāruksan nā 'sye 'dām  
svargyam iva bhavisyatī 'ti  
'graro ha tathāi 'ra syāt.

5. tam u hāi 'ke gārhapatya  
eram acadhītro<sup>13</sup> 'pasamādhā-  
ati. tad u tathā na' kuryāt<sup>14</sup>.  
yo ha tatra brūyād agnāḥ adhy

8. atha hāi 'ke 'nyam gārha-  
patyam manthanti. tad u tathā  
na kuryāt. yo hāi 'nam tatra  
brūyād agner nrā ayam adhi

<sup>1</sup> C. kṛtyo.<sup>2</sup> A. ti.<sup>3</sup> A. rma.<sup>4</sup> A.B. pratyāñcam.<sup>5</sup> A. uta.<sup>6</sup> B.C. ha.<sup>7</sup> A. prāvṛṣyam.<sup>8</sup> A. pratyantam.<sup>9</sup> B.C. atta iti, A. anta iti; the asyndeton is harsh, a compound would be expected; anna:; attṛ as in ÇB. vi. 1. 2. 25.<sup>10</sup> B.C. enat.<sup>11</sup> B. avyoṣṭam, C. arcāṣṭam.<sup>12</sup> B.C. riṣyaty.<sup>13</sup> A.B. adhitvo, C. apadhitvo.<sup>14</sup> A. nu.<sup>15</sup> A. ttayyād.

*agnim*<sup>1</sup> *ajjānat kṣipre*<sup>2</sup> *'sya dvi-* *dviṣantam bhrātṛvyaṃ ajjā-*  
*ṣan bhrātṛvya janīṣyata iti ata kṣipre* *'sya dviṣan bhrātṛvya*  
*tathā hāi* *'va syāt.* *janīṣyate priyatamaṃ rotsyati*  
*'ti* *'ṣvaro ha tathāi* *'va syāt.*

6. *tam u hāi* *'ke* *'nugamayyā*<sup>3</sup> 9. *atha hāi* *'ke* *'nugamayyā*  
*manthanti. tad u tathā na kur-* *'nyaṃ manthanti. tasyā* *'ṣān*  
*yād yo ha tatra brūyād api yat ne* *'yād api\** *yat pariṣiṣtam*  
*pariṣiṣtam abhūt tad* *ajjāsan abhūt tad ajjāsata nā* *'sya*  
*nā* *'sya dāyādaṣ cana* *pariṣek-* *dāyādaṣ cana pariṣekṣyata iti*  
*syata* *iti tathā hāi* *'va syāt.* *'ṣvaro ha tathāi* *'va syāt.*

7. *ittham eva kuryāt: araṇ-* 10. *ittham eva kuryāt: araṇ-*  
*yor eva samārohayetā* *'yaṃ yor agnī samārohyo* *'danā*  
*te yonir r̥tviyo yato jāto udavasāya mirmathya juhva*  
*arocathās taṃ jānann vaset tathā ha na kām cana*  
*agna*<sup>4</sup> *ārohā* *'thā no var-* *paricakṣāṃ karoti narāvasāna*  
*dhayā rayim athā no u asyā* *'bhitorātraṃ hutam*  
*vardhayā gira*<sup>5</sup> *iti vāsa bhavati.*  
*udavasāya juhva*<sup>6</sup> *vāsen*<sup>10</sup> *na-*  
*vāvasāne* *'hā* *'syo*<sup>11</sup> *'bhayatorā-*  
*traṃ hutam bhavati no kām*  
*cana paricakṣāṃ kurute.*

8. *sa prātar bhasmo* *'ddhṛ-* 4. 4. 1. *atha prātar bhas-*  
*tya*<sup>12</sup> *ṣakṛtpiṇḍena parilipya*<sup>13</sup> *māny uddhṛtya gomayenā lip-*  
*yathāyatham agnīm āduhīta.* *yā* *'raṇyor evā* *'gnī samāroh-*  
*etad evā* *'tra karma.* *ya* *pratyaśasyati mathitrā*  
*gārhapatyam uddhṛtyā* *'ha-*  
*vanīyam āhṛtyā* *'nrāhāryapa-*  
*canam agnaye pathikṛte* *'ṣtā-*  
*kapālam puroḍaṣaṃ nirvapet*  
*... (Proceeds to describe the*  
*preparation of this cake). etad*  
*eva tatra karma.*

9. *atho khalv āhuḥ: yad* 4. 4. 6. *tad āhuḥ: yasyā* *'ha-*  
*āhavanīyam anuddhṛtam*<sup>14</sup> 62. *vanīyam anuddhṛtam ādityo*  
*1 abhy astam iyāt kin tatra* *'bhy astam iyāt kin tatra kar-*

\* The JB. supports Eggeling's view (SBE. xliv. 191 note<sup>1</sup>) that there is an omission here in ÇB.

<sup>1</sup> B.C. *agnā.*

<sup>2</sup> All MSS. *-pra.*

<sup>3</sup> A. *nugamadhyā.*

<sup>4</sup> All MSS. *t.*

<sup>5</sup> A. *cañna.*

<sup>6</sup> All MSS. *pariṣekṣata.*

<sup>7</sup> For *jānann agna*, A. has *jānaṣna*; B.C. have *jānann agnī.*

<sup>8</sup> A combination of e. g. VS. iii. 14 *a-d* (which with the other *saṃ-*  
*hitās* differs from RV. iii. 29. 10 in *c*, and *d*) and *d* of RV. iii. 29. 10.

<sup>9</sup> A. *juhva.*

<sup>10</sup> A. *sen.*

<sup>11</sup> A. *ṇyo.*

<sup>12</sup> All MSS. *dhṛtya.*

<sup>13</sup> C. *-yava.*

<sup>14</sup> A.B. *anuddhṛtam*, C, *uddhṛtam.*

*kurma kâ prāyaścittir iti. ma kâ prāyaścittir iti. ete etasmād dha vāi viçve devā vāi raçmayo viçve devās te apakrāmanti yasyā 'haranī- 'smād apaprayanti tad asmāi yam anuddhṛtam abhy astam vyṛddhyate yasmād devā apa- eti. sa darbheṇa surarṇam prayanti. tām anu vyṛddhiṁ hiranyam prabudhya paçcād yaç ca veda yaç ca na tā ubhāv dharet. tad etasya rūpam kri- āhatur anuddhṛtam asyā 'bhy yate ya eṣa<sup>1</sup> tapaty<sup>2</sup> ahno<sup>3</sup> vā astam agād iti. tatre 'ttham etad rūpam tad ahno rūpam kuryāt: haritam hiranyam kriyate. athe 'dhmam<sup>4</sup> ādīpya darbhe prabudhya paçcād dhar- prāñcam hareyuh. tam upa- tarāi brāyāt. tad etasya rū- samādhāya caturgrhītam āj- pam kriyate ya eṣa tapaty ahar yam grhītvā viçvebhyo de- vā etad ahno rūpam kriyate. rebhyas svāhe 'ti juhuyāt. paritrām darbhāḥ pavayaty tad yathā vā ada<sup>5</sup> āvasatharā- evāi 'nam. tad athe 'dhmam sinam<sup>6</sup> kruddham yantam ukṣa- ādīpya prāñcam hartarāi brū- rehatā<sup>7</sup> vā 'numantrayetā 'ny- yāt. brāhmaṇa āṛṣeya ud- ena vā priyeṇa dhāmnāi<sup>8</sup> 'vam dhared brāhmaṇo vā āṛṣeyah eva tad viçvān devān anuman- sarrā deratāḥ sarvābhīr evāi trayate. te<sup>9</sup> hā 'smāi sarva 'nam tad deratābhīḥ samardha- evā<sup>10</sup> 'kruddhā bhavanti.*

*yati. tam upasamādhāya pra- tiparetya gārhapatya ājyam adhiçrityo 'dvāsyō 'tpñyā 'vek- ṣyo caturgrhītam ājyam grhī- tvā samīdham upasamgrhya prāñ udādraraty athā 'hava- nīye samīdham abhyādhāya dakṣiṇam jānṛ ācya juhōti viçvebhyo derēbhyaḥ svā- he 'ti. so yathā brāhmaṇam āvasatharāsinam kruddham yantam ukṣarehato 'pamantra- yetāi 'vam evāi 'tad viçvān de- vān upamantrayate. jāmanti hāi 'nam upa hāi 'nam āvar- tanet. etad eva tatra kurma.*

<sup>1</sup> A. *eka*.<sup>2</sup> A.C. *tapate*, B. *tadhaty*.<sup>3</sup> A.C. *nho*.<sup>4</sup> A. *dgam*, B.C. *dbham*.<sup>5</sup> A.B. *adavada*, C. *da*.<sup>6</sup> A. *avasthāvās*; C. *avasathāvās*.<sup>7</sup> A. *ṛksa*-, B.C. *-hakā*.<sup>8</sup> B. *yā*-, C. *thā*-, B. *-no*, C. *-ne*.<sup>9</sup> All MSS. omit.<sup>10</sup> A. *evā*.

<sup>16</sup> A. -*jigāset*.

tatra kâ canā 'rtir na riṣṭir  
bharati yatrāi 'ṣā prāyaścittih  
kriyate. etad eva tatra karma.

2. atho khalv āhuḥ: 64. 1 4. 4. 2. tad āhuḥ: yasyā  
yadā 'gnayas saṁsṛjyeran kiṁ 'gnayaḥ saṁsṛjyeran kiṁ tatra  
tatra karma kâ prāyaścittir karma kâ prāyaścittir iti. sa  
iti. sa yadi parastād anyo yadi parastād dahanam abhīyāt  
'bhīdahanam' eyāt sa vidyāt par- tad vidyāt parastān mā çuk-  
astān mā çukram āgāt prajātir<sup>2</sup> ram āgam upa mām devāḥ  
me bhūyasy<sup>3</sup> abhūc chreyān prābhurañ chreyān bhaviṣyāmī  
bhaviṣyāmī 'ti tathā hāi 'ra 'ti. yady u asya hṛdayam ry  
syāt. yadi te asya hṛdayam eva likhed agnaye vivicaye  
rilikhed agnaye vivicaya iṣṭim 'śākāpālam puroḍāṣam nirva-  
nirvapet. etā eva pañcadaṣa pet. tasyā 'rṣt tā eva sapta-  
sāmidhenūr vārtraghnāc ājya- daṣa sāmīdhenūr anubrūyād  
bhāgāu virājāu<sup>4</sup> saṁyājye<sup>5</sup> vārtraghnāc ājyabhāgāu virā-  
athāi<sup>6</sup> 'te yājyāpuronurākye vi jāu saṁyājye athāi<sup>7</sup> 'te yājyānu-  
te viṣrag<sup>8</sup> vātajūtāso<sup>9</sup> vākye vi te viṣrag vāta-  
agne bhāmāsaç çuce çu- jūtāso agne bhāmāsaḥ  
cayag caranti turimrak- çuce çucayag caranti  
ṣāso<sup>10</sup> divyā<sup>11</sup> navagrā<sup>12</sup> turimrakṣāso divyā na-  
vanā vananti dhṛṣatā<sup>13</sup> vagrā vanā vananti  
rujanta<sup>14</sup> ity atha yājyā dhṛṣatā rujanta ity atha  
tvām agne mānuṣīr il- yājyā tvām agne mānuṣīr  
ate<sup>15</sup> viṣo hotrāvidam idate viṣo hotrāvidam  
viviciṁ ratnadhāta- viviciṁ ratnadhātamanam  
mam<sup>16</sup> guhā santam su- guhā santam subhaga  
bhaga viṣvadarçatam tu- viṣvadarçatam turīṣva-  
viṣmaṇasam<sup>17</sup> sugajam<sup>18</sup> ṇasam sugajam ghṛta-  
ghṛtagriyam<sup>19</sup> iti. atho griyam iti. atho ha yo dri-  
hāi 'nayā pāpmunā vyāvṛtsya- ṣato bhrātṛryād vyāvṛtseta  
māno yajeta kṣipre hāi 'ra tatkāma etayā yajeta vi hāi  
pāpmano vyāvartate. 'rā 'smād vartate. etad eva  
tatra karma.

<sup>1</sup> S.C. -hagn.

<sup>2</sup> B.C. prajāpatir. Similar phrasology occurred above, at the end of ÇB. xii. 4. 1. 7. <sup>3</sup> A. bhūyacc. <sup>4</sup> A. virājye. <sup>5</sup> A. om. <sup>6</sup> A. the.

<sup>7</sup> A. viçvaç. <sup>8</sup> C. -tāvo. <sup>9</sup> A.B. turimrakṣāso, C. tamrks-.

<sup>10</sup> A. dīpyā.

<sup>11</sup> A. vaçvā.

<sup>12</sup> A. dhṛtā.

<sup>13</sup> =TS. iii. 3. 11. 1. (RV. vi. 6. 8).

<sup>14</sup> A. igate.

<sup>15</sup> All MSS. -dhātāman.

<sup>16</sup> B.C. tuviṣmāṇ-.

<sup>17</sup> C. suyujam.

<sup>18</sup> A. pṛtha-. The quotation is TS. iii. 3. 11. 2 (with which it agrees in reading tuviṣmaṇasam for tuviṣvaṇasam of RV. v. 8. 3).



2. *yadi tv ayamito 'bhidah-* 3. *yad v ayamito dahann*  
*ann eyād' agnaye samvargāye*<sup>2</sup> *abhīyāt tad vidyād abhi dviṣ-*  
*'ṣṭīm nirvaped etā eva pañcada-* *antam bhrātṛṛyam bhaviṣyāmi*  
*ṣa sāmīdhenīr*<sup>3</sup> *vātraghnaṁ* *ṣreyān bhaviṣyāmi* 'ti. *yady*  
*ājyabhāgāu virājāu sam yājye u asya hṛdayam vy eva likhed*  
*athāi* 'te *yājyāpuronuvākye agnaye samvargāyā* 'ṣṭākapā-  
 65. 1. *mā no asmin mahā-* *lam puroḍāṣam nirvaped tasyā*  
*dhane parā*<sup>4</sup> *varg*<sup>5</sup> *bhā-* *'vṛttā eva saptadaya samidhe-*  
*rabbhṛd*<sup>6</sup> *yathā sam var-* *nīr anubrūyād vātraghnaṁ*  
*gam*<sup>7</sup> *saṁ rayim*<sup>8</sup> *jaye*<sup>9</sup> *ājyabhāgāu virājāu samyājye*  
*'tyatha yājyā parasyā adhi* *athāi* 'te *yājyāpuronuvākye para-*  
*samvato varam*<sup>10</sup> *abhy ā* *syā adhi samvato* 'va-  
*tara yatrā* 'ham *asmi* *rā2n* *abhy ā tara yatrā*  
*tam ave*<sup>11</sup> 'ti. *atho hāi* 'na- *'ham asmi tā2n ave* 'ty  
*yā yad*<sup>12</sup> *bhrātṛṛyasya sam-* *atha yājyā mā no as-*  
*virṣṣeta tatkāmo*<sup>13</sup> *yajeta*<sup>14</sup> *min mahādhane parā*  
*kṣipre hāi* 'vā 'syā *samvṛkte*<sup>15</sup>. *varg bhārabhṛd yathā*  
*saṁ vargam saṁ rayim*  
*jaye* 'ti. *atho ha yo dviṣato*  
*bhrātṛṛyāt samvirṣṣeta tatkā-*  
*ma etayā yajeta saṁ hāi* 'vā  
*'smād vṛkte. etad eva tatra*  
*karma.*

2. *atho khalv āhuḥ: yad* 4. 3. 4. *tad āhuḥ: yasyā*  
*agnāv agnim abhyuddharet* 'gnāv *agnim abhyudhareyuh*  
*kim tatra karma kā prāyaṣ-* *kim tatra karma kā prāyaṣ-*  
*cittir iti.* *īṣarāu vā etāu*  
*sampadyā* 'ṣāntāu *yajamāna-*  
*syā prajān ca paṣūṇṣ ca nir-*  
*dahat.* *tad abhimantrayeta*  
*samītam* etc. (quoting VS. xii.  
 57 and 58) *dhehī* 'ti *ṣāntim evā*

<sup>1</sup> B.C. ed.<sup>2</sup> A. *suvargāye*.<sup>3</sup> B.C. -*mīdh-*.<sup>4</sup> A. *carā*.<sup>5</sup> A. *vad*, B. *vāg*, C. *var*.<sup>6</sup> A. -*ṣṛd*.<sup>7</sup> A. *smavar-*; all MSS. -*ga*. For the reading *saṁ vargam* (both RV. and TS. have *saṁ-vārgam*) cf. Weber's note<sup>14</sup> on TS. ii. 6. 11. 3.<sup>8</sup> A. *ratham*.<sup>9</sup> =SV. ii. 1000 (RV. viii. 75. 12).<sup>10</sup> All MSS. -*am*.<sup>11</sup> C. *abhye*. The quotation =RV. viii. 75. 15 (but with the variations, as in MS. ii. 7. 7, *varam* and *tam* for RV. *varāṇ* and *tāṇ*).<sup>12</sup> A. *vat*.<sup>13</sup> A. -*mā*.<sup>14</sup> A. *yajeta*.<sup>15</sup> A. *samvṛkte*; B. *samvṛkte*; C. *samvṛte*.

'bhyām etad radati yajamāna-  
sya prajāyāi paçñām ahiñ-  
sāyāi.

3. agnaye 'gnimata iṣṭim 5. yady u asya hṛdyam vy  
nirrapet. etā eva pañcadaça eva likhed agnaye 'gnimate 'stā-  
sāmidhenīr vārtraghnān ājya- kapālam purodāçaṁ nirrapet  
bhāgān virājān samyājye athāi tasyā 'vṛt saptađaça sāmīdhe-  
'te yājyāpuronurākye' agni- nīr anubrūyād vārtraghnān  
na 'gniḥ samīdhyate ka- ājyabhāgān virājān samyājye  
vir gṛhapatir yuvā ha- athāi 'te yājyānūrākye agni-  
vyavād' juhvāsyā' ity na 'gniḥ samīdhyate ka-  
atha yājyā trāṁ hy agne vir gṛhapatir yuvā ha-  
agninā vipro vipreṇa vyavād juhvāsyā ityatha  
san satā' sakhā sakhyā yājyā trāṁ hy agne agni-  
samīdhyasa' ity atho hāi nā vipro vipreṇa sant  
'nayā brahmararcasakāmo ya- satā sakhā sakhyā sam-  
jeta tejasci hāi 'va brahmarar- idhyasa iti çāntim evā 'bhy-  
casī bhavati. ām etad radati yajamānasya  
prajāyāi paçñām ahiñsāyāi.

4. atho khalv āhuh: yad etad eva tatra karma.  
āhavanīyagārhapatyān<sup>1</sup> sam-  
sṛjyeyātām kīm tatra karma  
Kā prāyaçcittir iti. agnaye  
vītaya' iṣṭim<sup>2</sup> nirrapet. etā  
eva pañcadaça sāmīdhenīr  
vārtraghnān ājyabhāgān virā-  
jān samyājye athāi 'te yājyā-  
puronurākye agna ā yāhi  
vītaye gṛhāno havyadā-  
çaye ni hotā satsi barhi-  
ṣī' 'tyatha yājyā yo agniṁ  
devavītaye haviṣmān  
āvirāsati<sup>10</sup> tasmāi<sup>11</sup> pā-  
vaka mṛdaye<sup>12</sup> 'ti tasmāi  
pāvaka mṛdaye 'ti.

<sup>1</sup> All MSS. -yā. <sup>2</sup> A. havyavārça; B.C. havyavārvavāharça.

<sup>3</sup> =SV. ii. 194 (RV. i. 12. 6).

<sup>4</sup> A. stā.

<sup>5</sup> =RV. viii. 43. 14.

<sup>6</sup> A. āhavanīyasyagārḥ, B. -patyān.

<sup>7</sup> Cf. A.B. vii. 6. 2.

<sup>8</sup> A. ūdaytiñ, B.C. -ti.

<sup>9</sup> =SV. 1. 1. a-c (RV. vi. 16. 10).

<sup>10</sup> A.B. āviças-.

<sup>11</sup> A. smo.

<sup>12</sup> =SV. ii. 196, a-c (RV. 1. 12. 9).

*Phrases of Time and Age in the Sanskrit Epic.*—By E.  
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[This paper is the second installment in the series announced above,  
First Half, p. 109.]

A NOTICEABLE trait in Sanskrit is the habit of expressing time-relations by adjectives. The epic has many examples: *a-nirdaça* ("not out of the ten days," xii. 36. 26); *ṣaṣṭika* = *ṣaṣṭikāudama* ("rice that ripens in sixty days"); *caturthaka* ("a fever that comes every four days"); *māsakālikam* (*vetanam*, "wages for a month"); *ekamāsin* ("in a month"); *māsikasaṃcayāḥ* ("those who have a month's store"); *dvāduṣavārṣika* (a boy "of twelve," or a store "for twelve years"); *trāivārṣikam bhaktam adhikaṃ cā 'pi* ("food for three years or more", xii. 165. 5; 245. 8 ff.). Compare the adverbial relation, *idam āhnikam kurvan*, "doing this daily" (*aharahāḥ*). The adjectival relation exchanges with the accusative of the noun. Thus, the period of the Manes' joy, according to the food offered to them, is expressed by the plural accusative, except in the case of the four-month unit, *caturmāsam*, or by adjectives, *tr̥ptir daṣamāsikī*, *dvāduṣavārṣikī*, etc., xiii. 88. 5 ff. Unique is *māsacārika*, "occupied for a month", xii. 358. 8.

Our "never" in "never before done", "I am never weary of hearing you", is usually expressed by the simple negative, *akṛtam pūrram, na hi tr̥pyāmi kathyataḥ*. Thus, "he never got there", *na kila tatra gacchat saḥ*; "one should never transgress the rule", *na cā 'nyad iha kartavyaṃ kincid ūrdhvaṃ yathāvidhi*. But *na karhi cit* and *na kadā cana* occur when emphasis is required, and *gadā* with the negative is used in the same way: *nā 'sūyāmi gadā viprān*, "I never murmur against the priests", xiii. 36. 4.

"Lately", besides phrases such as *na cirāt* (*maryāde 'yaṃ sthāpitā*, i. 122. 8), is *nava-*, in composition: *naraja*, "lately born" (later born is *avaraja*, with ablative, i. 128. 29); *navavādḥ*, "lately a bride" (unique in the epic, vii. 146. 31). Lately

as "just now" is *idānīm tāvad eva*, xii. 227. 99. "As soon as" is expressed by *mātra*, "merely": *cintitamātram āgatam*, "merely (as soon as) thought of it came", i. 19. 21; *jātamātre*, "as soon as he was born", i. 123. 7; *āsannamātraḥ puruṣas tāiḥ*, "as soon as they reached the man", xiii. 111. 32; *nivṛttamātre tv ayana uttare vāi divākare*, "as soon as the sun returned upon its northern course", xii. 47. 3. The same idea may of course be expressed in other ways. Thus "as soon as morning comes" is *kalyam eva*, i. 164. 10; "as soon as tomorrow comes", *gra idānīm*.<sup>1</sup> "Too long a time" is *atimahān kālaḥ*, xiv. 14. 14. "Too early" and "too late" are expressed by *atikalyam*, *atisāyam*, xiii. 104. 24 (Manu iv. 140) in a section made up of Manu and (from 31 on) of xii. 300 ff.

In determining the exact time, some words make the context necessary. Thus *upasthite kṛtyakāle* and *upasthite 'smin saṁgrāme* mean just before the time of action and war; but in xi. 25. 44, *upasthite varṣe* means when the year has actually arrived. As a general thing, however, the sense is clear: *saṁvatsare prāpte*, at the beginning of the year; *saṁāpte*, *gate*, *pūrṇe*, *vyatīte*, at the end of the year; *tata ists 'hani prāpte muhūrte sādhusammate*, "when an auspicious day arrived and an hour approved by the soothsayers", i. 113. 18; *aprāptavati tasmin yāuvanam*, "without his having reached manhood", i. 101. 4. Peculiar is *abhi-gatāḥ (samāḥ catasraḥ)*, iii. 158. 3, followed by *pañcamīm abhitah samām*, "about."

Both the personal and impersonal use of participles with time-words are current: *kāle prāpte tithāu kṣaṇe*, iii. 57. 1; *ṛtukālam amuprāptā*, i. 63. 40; *ṛtukāle samprāpte*, ib. 82. 5. He "made time" is "died," expressed both by *kāladharman upeyivān* and by *kālām cakāra*. Words for "before" and "after" are discussed in the article on syntax (see below). Here I will note only that *itah* points backward as well as forward, and that *purā* is future (as well as past) in xii. 322. 35 ff.

<sup>1</sup> So *idānīm* is "at once." The morrow-phrases are very numerous. The noun is *ṣvaḥkāla* (the scholiast, xiii. 76. 5, cf. i. 195. 82, says that one should beware of confusing this with *svakāla*, which would mean one's death-day). The adverbs are *ṣvaḥ*, *kalyam*, *aparedyus*, and, xv. 22. 24 ff., compounds *ṣvobhūte*, *ṣvaḥprabhūte*. The day after tomorrow is (adverbial), *trītyāhe*, *trītyadivase*.

The subject of meal-time, so engrossing to the ascetic, is worthy of a special paragraph. Most of the adjectival forms referred to above have to do with eating. Thus, *caturthakālīka*, one who eats once in two days (*caturthāṣṭamakāla*, in two or four); *trirātra*, one who eats once in three days; *kāle caturthe*, *ṣaṣṭhe kāle*, at the end of two days, three days. The participle is sometimes added: *caturthe niyate kāle kadā vid api cā 'ṣṭame*, "(I eat) only once in two or even four days" (*trṣṇāvinayanam bhūñje*), xv. 3. 25. In all cases like *kāle caturthe*, *ṣaṣṭhe*, *aṣṭame* (at the end of two, three, or four days), as in iii. 179. 16; 293. 9; iii. 84. 54 and 150; xii. 165. 61; xiv. 57. 3 ff., the ordinal is to be halved<sup>1</sup> for the number of days; *ṣaṣṭhakūloparāsin* being equivalent to *trirātraḥ*, one who fasts for three days. The word for time is sometimes expressed by the word for meal, as in xii. 165. 11, *bhaktāni ṣaḍ anaṣan*, "fasting six meals" (three days). Occasionally the word for time is merely implied. Thus, "one who takes food once in ten days" is *daṣāhāra* (= *daṣāhā-hāra*): *saptarātradaṣāhāro dvādaṣāhikabhogaṇaḥ*, "a seven-night (or) ten-dieter (or) a twelve-day feeder", xii. 304. 17. Hapology helps (so to speak, "a ten-dayit man" from "ten-day-diet"), as is recognized by the scholiast, *eko hākāro hṛptaḥ*. The rule for eating is laid down several times in the later epic, and always in about the same words, to the effect that one should take two meals a day and not eat between-times: "Eve and morn is eating ordained in the Veda for men; eating between-times is not approved", xii. 193. 10; "One would (get the merit of a) perpetual fast if one did not eat between the morn-meal and evening-meal", *antarā prātarāṣaṇ ca sāyamāṣaṇ tathāi 'na ca*, xii. 221. 10; "One should not sleep by day, nor in the first or last part of the night; nor should one eat between-times", *na divā prasvapej jātu na pūrvāpararātriṣu, na bhūñjītā 'ntarākāle*, xii. 244. 6-7; in xiii. 104. 95, the same rule, with *nā 'ntarāle*. Food taken at one time and another (as we say) is *bhaktam bhaktam annam*. A list of fasts and fasters is given at xii. 304. 16 ff., *ekarātrāntarāṣṭitva, ekakālikabhogaṇa, catur-*

<sup>1</sup> Bühler, on the authority of a scholiast, renders *kāla* as "hour" in *caturthāṣṭhāṣṭamakālabhojin*, Vas. vii. 8, and this is at times a meaning of the word (v. p. w. s. v.); but the epic passages all seem to have the meaning explained above, though N. also takes *kāla* as hour of the day.

*thāṣṭamakāla*, *ṣāṣṭhakālīka*, *ṣaḍrātrabhojana*, *aṣṭāhabhojana*, and so on, up to *māsoparāsin*; but such fasts up to a month are surpassed in xiii. 106 and 107, where are told the rewards for fasting by degrees, up to a thirty-days fast for ten years. Two meals a day is the rule in *Āp. Dh. S. ii. 1. 1. 2*, *kālayor bhojanam*, and *ÇB. ii. 4. 2. 6*. "eat only in the evening and morning."

As *indriya*, *mahābhūta*, *tattva*, *sarga*, etc. in the philosophical phraseology of the epic are either masculine or neuter, as recorded in my *Great Epic*, pp. 98, 102, 130, etc., so in the category of time-words there is more or less confusion of gender, the tendency being in this class to convert masculines into neuters in the later epic. The change from neuter *ayuta* to masculine occurs in iii. 40. 1, *varṣāyutān bahūn*; but ordinarily the change is in the opposite direction and is found in the great mass of later additions; in both epics, for that matter. Thus, the regular gender of *muhūrta* is masculine, but in R. vii. 34. 9 we find *idaṁ muhūrtam* (Gorr. has *imam*) and in Mbh. xiii. 14. 379, *ānāny aṣṭāu tato jagmur muhūrtam ira*, "eight days passed then like a moment". So *varṣapūgān* is a constant phrase; but in R. i. 48. 16, we find *varṣapūgāny anekāni*, and in Mbh. xii. 223. 20, *bahūni varṣapūgāni*. Again, *nimeṣa* is everywhere masculine, till in xiii. 100. 41 occurs *akṣinimeṣāni*.

The confusion is of course found in other categories as well, and occasionally we find a Vedic reversion, as in xiii. 42. 17,

*dadarṣa mithunam upānām*  
*cakravat parivartantam gṛhītvā pāṇinā karam,*

"he saw a pair of men revolving hand in hand"; where the scholiast says that both the active voice and the masculine gender of the participle are justified by Vedic usage.

#### AGE.

Age, from birth on, *janmaprabhṛti*, or from childhood up, *bālyāt prabhṛti*, till the limit of life, *param āyuh*, when one passes it, *gatāyuh*, and gives up the ghost, *parāsuḥ*, may be indicated by a simple number : *gatā*<sup>1</sup> *trīr aṣṭavarṣatā dhruvo* 'si

<sup>1</sup> Though *atīta*, *vyatīta*, *vyatikrānta*, are more common, yet *gata* is not unusual of time passed, e. g. i. 98. 11, *sahvatsarān ṛtūn māsān bubudhe na bahūn gatān*, "knew not that many years, etc., had passed."

*pañcaviṅśakāḥ* (cf. *aṣṭika*, etc.), "thrice eight years are gone, you are twenty-five", xii. 322. 63; by the formal addition of 'age' (in the last example this follows, *vayo hi te 'tivarate*), *pañcāśadvarṣayāḥ*, "aged fifty years", xii. 85. 9; or *vārṣika* or 'year' or 'arrived,' etc., is expressed, as in xi. 3. 15-16:

*garbhastho*<sup>1</sup> *vā prasūto vā 'py atha vā divasāntaraḥ*  
*ardhamāsagato vā 'pi māsamātragato 'pi vā*  
*saṁvatsaragato vā 'pi dvisamvatsara eva vā*  
*yāuvanas tho 'tha madhyastho vṛddho vā 'pi vipadyate.*

Current<sup>2</sup> phrases are *saptāhajāta*, a week old, viii. 68. 10; *māsajāta*, a month old; *dviḥāyanarat*, like a two-year old, xii. 267. 28; *triḥāyana*, a three-year old, *ṣoḍaśavarṣa*, a sixteen-year old, *ṣaṣṭihāyana*, *ṣaṣṭivarṣin*, a sixty-year old (elephant), *aṣṭiṣatavarṣā*, a hundred and eighty years old (woman), *daśa-drāḍaśavarṣāḥ*, (children) of ten or twelve, iii. 188. 60; *daśavarṣin*, *ṣatavarṣin*, *ṣatavarṣasahasrin*, xiii. 8. 21; 18. 7. Peculiar is xiii. 30. 31, "as soon as born he became (grew) thirteen years old," *sa jātāmātro varṣdhe samāḥ sadyas trayodaśa*. In xiii. 102. 57, *daśavarṣāṇi (bālāḥ)* can scarcely be "ten years of age" (but goes with the verb).

In a repeated stanza, vii. 125. 73=192. 64=193. 43, Droṇa is declared to be *rayasā 'ṣṭipañcakaḥ* "eighty-five in age"; yet this is said by the scholiast to mean "four hundred years old", which perhaps in an earlier text would be correct; but Droṇa has so much that is modern that one need not hesitate to believe that this is merely a late and artificial way of saying eighty-five ("having eighty and pentad"). So *ṣaṭka* is used for six in the late epic and the late Pañcarātra, cit. PW., has a parallel, *ṣatāṣṭaka*, not eight hundred but one hundred and eight. The usual divisions of life are embryo, childhood, youth, age:

*garbhaḥayyām upādāya bhajate pūrvadehikam*  
*bālo yurā vā vṛddhaḥ<sup>3</sup> ca yat karoti ṣubhāṣubham*  
*tasyām tasyām avasthāyām bhuṅkte janmani janmani,*

<sup>1</sup> Compare *ṣaṇmāsika (garbha)*, i. 95. 83.

<sup>2</sup> In *Manu* are found also *anirdaśa* (above), "not ten years old"; *ūna* prefixed, "less" (not quite) so many years; and *saptatyā sthaviṛaḥ*, "old by seventy," viii. 394.

<sup>3</sup> Elders or ancients are *pūrvē pūrvatare cāi 'va janāḥ*, "men of old and still older times", xii. 268. 18 ("ancient exploits", *pūrvavyatītāni vikrāntāni*, i. 222. 29).

xii. 323. 14 (ib. 181. 14 *bhujyate pāurvadehikam . . tatphalam pratipadyate*, repeated again in other form, xiii. 7. 4). In xii. 332. 28, it is said that after birth one's senses come to the seventh and ninth stage, *saptamīm navamīm daṣām*, and then cease (in the tenth) as one expires. Çiva is said to be the three stages, birth, life, and death of mortals (*tridaṣa*, below). The ten stages are given by the scholiast, as embryo, birth, babyhood, childhood, boyhood, youth, old age, senility, last expiration, death; where *bāla* and *kumāra*, baby and child, are separated from boy. Ordinarily, old age, *jarā* implies senility, as in Yayāti's case, i. 75. 36, where this is attained after *śācavatīḥ samāḥ*<sup>1</sup>. Utaṅka lives a hundred years with his teacher before he discovers that he has reached old age, xiv. 56. 16 (*abhyany-jānīthāḥ*, sic, late carelessness; form yields to meter). The ten stages are supposed by the scholiast to be implied in Çiva's solar(?) epithet, *dvādaṣa*, at xiii. 17. 94; for, says N., to the ten regular stages one adds in this case heaven and emancipation! Çiva is also *tridaṣa* ib. 62 (N., *tisro daṣāḥ*). Both *bāla* (also "fool") and *kumāra* are general terms for a boy, even including youth (*śaṭvarṣa eva bālaḥ*, i. 74. 5; cf. i. 100. 12 ff.; and 108. 14, 17, *bāla* of twelve or fourteen years; also *kāumāram brahmacaryam*, xiv. 53. 26, "chastity from youth up"); *yuvān* is applied to the heroes even after they are grown up and become grandfathers, and connotes the whole period between boyhood, *yuvā śoḍaṣavarṣaḥ*, xiv. 56. 22, and old age, answering to our middle-aged, though sometimes distinct from it. Thus in x. 3. 11, *yāuvana* is the age of folly contrasted with middle, *madhya*, and old age. Applied to age, *jyēṣṭha* is old, *kanīyāṇso vivardhante jyēṣṭhā hīyanta eva ca*, "the younger stronger grow; the aged, less", ii. 53. 25. Instead of *daṣā*, we find *rddhatām prāptaḥ* is explained as *pramāṇe parama sthitaḥ*, the highest measure of age (N. as Upaniṣads). Compare iii. 71. 33, *vayaḥ-pramāṇam*, "the measure of this age."

The norm of life is a century : *śatāyur uktaḥ puruṣaḥ sarva-vedeṣu* (cf. AB. ii. 17. 1), v. 37. 9; (*śatarīryaḥ ca* xiii. 104. 1). A good man reaches that age, *varṣaśatān*, *śata-*

<sup>1</sup> This is not invariably "constant," but "continuous." So, though "now and forever" is *adya śācavatam*, i. 160. 9, yet in i. 173. 88 and 45, *śācavatīḥ samāḥ* is (twelve) "continuous years."



*varṣabhāk*, iii. 314. 28 (cause of short life, xiii. 104 and 144). Sinners of twenty and thirty cannot live to the age of one hundred, *viṅgaticarṣāḥ* (etc.) *pareṇa varṣaḥ* *gatān na bhaviṣyanti*, xii. 28. 10. The poor reach a hundred years, *ṣaṭavarṣāḥ*, xii. 28. 27. Common is the repetition of the old phase "hundred autumns," *ṣaradān gaṭam : jīva susukhū* *ḥ. ḥ.*, i. 74. 64; *sukhinī* *ḥ. ḥ.*, 1. 199. 11; *saṃjīva* *ḥ. ḥ.*, iii. 78. 25 (*varṣāyutam*, 28); *sa jīvet* *ḥ. ḥ.*, iii. 166. 17. The same in terms of years or summers: *jīved varṣaḥ* *gatam*, vi. 23. 25; *jīvate eṣa gaṭam samāḥ*, ii. 68. 87; *modamānāḥ gaṭam samāḥ*, ii. 62. 9; *nityam bhavatu te buddhir eṣa rājān chataṃ samāḥ*, i. 200. 26; (*rājā*) *bharīṣyasi gaṭam samāḥ*, iii. 249. 34. The last examples show the indefinite extension. So in the older phrase, e. g. xii. 38. 11, *bhava naṣtram mahārāja rāje 'ha ṣaradān gaṭam*; i. 207. 20, *tena tiṣṭhantu nagare Pāṇḍavāḥ ṣaradān gaṭam*. The phrase has become equivalent to "many years." When the crocodile girls are cursed for a hundred years, *gaṭam samāḥ*, i. 216. 23, the statement is made that "hundred" and "hundred thousand" are vague phrases for "ever", 217. 8, *gaṭam gaṭasahasraṃ tu sarvaṃ akṣayyavācakaṃ*. Compare ii. 15. 18 ff., where one hundred and one hundred and one are both indefinite. A late and rare noun is *ṣarada* (the adj. is common), *garbho ravṛdhe sapta ṣaradān*, iii. 99. 24.

In the old legends, the heroines, Çakuntalā, Damayantī, Sāvitrī, Prthā, and Kṛṣṇā herself are adult at the time of marriage. But adult may mean no more than twelve years, the age of Sītā and Juliet. In the didactic parts of the epic, girls are required to be wed as babies. Virāṭa's daughter plays doll, but this again may represent maturity (just after the marriage she becomes pregnant). The rule is that a man of thirty wed a girl of ten before puberty (*nagnikā*); a man of twenty-one, a girl of seven, xiii. 44. 14. Manu ix. 94 raises these ages to twelve and eight, but in the latter case the man is three times eight. Gobh. G. S. iii. 4. 2, says *nagnikā tu gṛeṣṭhā*. Kṛṣṇā's age is mentioned some fifteen years or more after the great war, and even at this time she is delicately said to be *madhyam rayāḥ kim cid ira spr̥ṣanti*, "as it were just about grazing on middle age", xv. 25. 9. She would have been at least fifty according to the poem itself; but perhaps it would be indecorous to press this point.

The original plan of this division of my subject-matter included a section on the syntax of time-expressions and another on epic dates. The former section has grown into a complete article and will be found in *AJP.* No. 93. The latter will form an excursus to the next paper in the series, which will treat of epic chronology and astronomy.

## CORRIGENDA.

In this volume, First Half,

- p. 3, section 53, for *garōḍmānikīh* read *garōḍmānikīh*.  
 p. 5, “ 63, for *maradō* read *marakō*.  
 p. 5, “ 64, for *mūn* read *min*.  
 p. 5, “ 66, for *zivishnīh* read *zivishu*.  
 p. 7, “ 70, for *aīgh* read *aīsh*.  
 p. 7, “ 71, for *tvākhshāk* read *tvakhshāk*.  
 p. 9, “ 75, for *lātā* read *lālā*.  
 p. 14, “ 92, for *-ḍkīnik* read *kinīk*.  
 p. 17, “ 101, for *mīnishmō* read *mīnishnō*.

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The plate inserted into this number of the *Journal* is to illustrate the article on Babylonian and Pre-Babylonian Cosmology, Vol. xxii, p. 138 ff.



PROCEEDINGS  
OF THE  
**AMERICAN ORIENTAL SOCIETY,**  
AT ITS  
MEETING IN BOSTON, MASS.,  
1902.

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THE annual meeting of the Society was held in Boston, Mass., on Thursday, Friday and Saturday of Easter week, April 3d, 4th, and 5th, in the lecture room of the Boston Public Library.

The following members were in attendance at one or more of the sessions :

Arnold, W. R.	Haupt	Moore, G. F.	Torrey
Atkinson	Haynes	Moore, Mrs. M. H.	Toy
Binney	Higginson	Moxon	Ward, W. H.
Blake	Hopkins, E. W.	Oertel	Warren, W. F.
Bloomfield	Huxley	Orne	Werren
Brooks, Miss	Hyvernât	Oussani	Williams, F. W.
Carus	Jackson	Platner, J. W.	Winchester, Miss
Ember	Jewett	Runkle, Miss	Winslow
Fanning	Kellner	Rutz-Rees, Mrs.	Woods
Foots	Lanman	Scott	Wright, T. F.
Gilley	Lilley	Seiple	
Gottheil	Michelson	Smith	
Gray			[Total, 46.]

The first session of the Society began on Thursday morning at eleven o'clock, with Dr. William Hayes Ward, the first Vice-President, in the chair.

The reading of the minutes of the last annual meeting, held in New York, April 11th, 12th, and 13th, 1901, was dispensed with.

The report of the Committee of Arrangements was presented by the Chairman, Professor Moore, in the form of a printed programme. The succeeding sessions of the Society were appointed for Thursday and Friday afternoons at half past two o'clock, and for Friday and Saturday mornings at nine o'clock; the session on Friday afternoon was set apart for the reading of papers on the history of religions. Arrangements were also made for a dinner at the University Club on Thursday evening, and for an informal gathering on Friday evening. By the court-

esy of the Director the members of the Society were invited to visit the Boston Museum of Fine Arts at their convenience.

The following persons, recommended by the Directors, were duly elected (for convenience, the names of those elected at later sessions are included in this list) :

#### HONORARY MEMBERS.

Prof. Richard Garbe, Tübingen, Germany.  
Prof. Richard Pischel, Berlin, Germany.  
Prof. Julius Wellhausen, Göttingen, Germany.

#### CORPORATE MEMBERS.

Prof. Willis J. Beecher, Auburn, N. Y.  
Mr. W. M. Crane, Cambridge, Mass.  
Mr. Aaron Ember, Baltimore, Md.  
Dr. Carl C. Hansen, San Francisco, Cal.  
Mr. Walter D. Hopkins, Brooklyn, N. Y.  
Mr. Henry M. Huxley, Cambridge, Mass.  
Mr. S. H. Langdon, New York, N. Y.  
Dr. Enno Littmann, Princeton, N. J.  
Mrs. G. F. Moore, Cambridge, Mass.  
Mr. Horace M. Ramsey, San Mateo, Cal.  
Mr. J. Nelson Robertson, Toronto, Canada.  
Dr. Arthur W. Ryder, Cambridge, Mass.  
Mr. W. G. Seiple, Baltimore, Md.  
Mr. David B. Spooner, Benares, India.  
Miss Olive M. Winchester, Cambridge, Mass.

#### MEMBERS OF THE SECTION FOR THE HISTORICAL STUDY OF RELIGIONS.

Prof. M. H. Morgan, Cambridge, Mass.  
Rev. Charles S. Sanders, Aintab, Turkey.  
Rev. N. H. Williams, Palmetto, Florida.

[Total, 21.]

The Corresponding Secretary, Professor Hopkins, in reporting the correspondence for the year, said: Letters were received in due course from those elected to membership at the last Meeting, all of whom accepted. The Seminar für Orientalische Sprachen, Berlin, and the newly formed Korea Branch of the Royal Asiatic Society have at their request been put upon the list of exchanges, and letters of acknowledgment have been duly received. The editor of the *Oriental Bibliography* has also written to thank the Society for its subvention, and a receipt for the money sent was received from the publishers. In response to the invitation of the University of Glasgow to send delegates to its four hundred and fiftieth anniversary, President Gilman appointed Professor Jackson to represent the Society, and, in accordance with the instructions of the Direc-

tors, given at the last Meeting, a Latin greeting from the Society to the University, engrossed and suitably encased, was forwarded by your Secretary to Professor Jackson, who delivered it to the University. An invitation was also sent to the Society to appoint a delegate to the Bicentennial Celebration of Yale University. This invitation came to hand after the last Meeting, and Professor Lanman was appointed by the President to represent the Society, which has received through him a bronze medal commemorating the event, the gift of the University to this Society. A letter was received from President Gilman immediately after the last Meeting, at which it will be remembered he was unable to be present, thanking the Society "for their continued confidence," as indicated by his re-election to the office of President. The Secretary is sorry to say that another letter has just come from President Gilman stating that it will also be impossible for him, in view of his plan to sail for Europe in a few days, to be present at this Meeting, and desiring your Secretary to convey his expression of regret to his colleagues. Letters expressing the writers' regret at being unable to attend this Meeting and conveying pleasant greetings to the Society have also been received from Dr. Francis Brown, from Prof. Morris Jastrow, Jr., and from Rev. Louis Grout, one of the oldest Corresponding Members of the Society.

From two members of the Society communications have been received relative to The Çakuntalā bibliography of Mr. Schuyler published in the volume of this year. Dr. Grierson in one of these communications offered the following suggestion, that there should be added to the translation of the bibliography a 'Popular' edition of Sir William Jones' translation, published in 1887 by Brojendro Lall Doss, Calcutta; and that (on p. 244) "Kauva" should be Kunwar (Kunivara = Kumāra). Goldmark's Overture is not in Mr. Schuyler's list, but in replying to this communication (through the Secretary) the latter says that it was "omitted intentionally, as being merely an orchestral music of which the title alone has anything to do with Çakuntalā, and Goldmark never wrote the opera to which the overture was to belong." "Dr. Grierson," says Mr. Schuyler, "is of course right" in the other correction.

Another letter from Dr. Grierson to your Secretary is of interest as showing to what results the extended Linguistic Survey of India is likely to lead. There is, in Dr. Grierson's opinion, good ground for believing that the great family war of the Hindu epic is in so far historical as that the poem represents not only a war between two tribes but a national war of supremacy between two great nations, which between them contained practically the whole of Aryan (and mixed-blood) India. This theory is being borne out in a most astonishing way by the Linguistic Survey, which has made probable the existence of two different streams of immigration, one, the

earlier, from the North-west, and one from the North through the Gilgit and Chitral country, which latter, coming later, split apart the homogeneous mass of first settlers, who, racially allied but dialectically different, were driven to the wall in a semi-circle about the Middle or Holy Land of the Sanskrit-speaking Aryans.

A letter from Dr. Burgess has also been received and may fitly be mentioned here since it contains the cheering information that the great sculptured Buddhistic monument at Sānchi is at last to be worthily photographed.

Your Secretary has also received a note from Professor Jackson apropos of a remark in the last number of the *Journal*, p. 370, to the effect that the spiked bed is now "out of fashion." Professor Jackson remarks that though out of fashion it is not entirely out of use: "At Ahmedabad I saw one Yogin using a spiked bed penance." So far as your Secretary knows, this form of asceticism is not clearly alluded to in Sanskrit literature (there are a few cases where "postures" of Yogins may imply it, but this is uncertain) prior to the end of the epic, and curiously enough it is there not a Yogin but a female devotee who, "to win the grace of Īva reclined upon (spiked) clubs," xiii. 14. 97, where the commentator is careful to point out that the clubs were really spiked.

Another communication will be of importance perhaps to the few members of this Society interested in Polynesian dialects. Your Secretary has received from the Department of Education at Manila a letter announcing the discovery of many old books by the Spanish friars treating of the Philippine dialects.

Your Secretary is not sufficiently familiar with the literature on gypsy-dialects to know whether a long communication from our former consul in Baghdād, a Corresponding Member of this Society for several years, Dr. J. C. Sundberg, presents facts unknown to specialists in giving a very interesting list of Sanskrit (Hindu) words which form even at this late date a part of the every-day vocabulary of the Norwegian gypsies, who, as Dr. Sundberg (he has been intimate with these nomads) rightly states, came through Persia from India in the middle ages. Dr. Sundberg instances the (Norwegian) gypsy deity Dundra as a corruption of Devendra, and their own national designation Tater as a corruption of *thethera*, brass-worker ("all the gypsies of Norway are expert brass-workers"), and subjoins the following list of words in ordinary use among them: *chūrī*, knife; *sūī*, needle; *jūī*, louse; *pānī*, water; *lou*, salt; *dūk*, sickness; *cor* (chor), thief; *rūp*, silver; *dūd*, milk; all of which are but slightly changed Sanskrit words; and the Sanskrit-gypsy verbs ("the gypsy uses only the root") *khā*, eat; *pī*, drink; *jā*, go; *jan*, know; *rū*, weep. Some of these words have been registered before as part of the gypsy-language of Europe in general, but the list may perhaps be worth citing

here as representing, on Dr. Sundberg's evidence, the colloquial speech of the Norwegians in particular.

Finally, your Secretary has to report the names of members of the Society who have died since the last Meeting :

#### HONORARY MEMBERS.

Professor Albrecht Weber, Berlin.

Professor C. P. Tiele, Leiden.

#### CORPORATE MEMBERS.

Professor J. Henry Thayer, Cambridge, Mass.

Dr. Charles Rice, New York.

Mr. David P. Barnitz, Des Moines, Iowa.

#### CORRESPONDING MEMBER.

Dr. D. Bethune McCartee, Tokio.

After reading his report, Professor Hopkins made some remarks in regard to the work of Professor Weber, from whose son a letter had been received since the Professor's death, giving an account of his work during the last few years when, though unable to see, he still prosecuted his Oriental researches with the help of his son and secretary.

Professor Toy spoke briefly on the life and work of Professor Tiele and Professor Thayer; Professor Lanman on Dr. Rice and Mr. Barnitz; and Professor Williams on Dr. McCartee.

The report of the Treasurer, Prof. F. W. Williams, had been duly audited and was as follows :

#### RECEIPTS AND DISBURSEMENTS BY THE TREASURER OF THE AMERICAN ORIENTAL SOCIETY FOR THE YEAR ENDING DECEMBER 31, 1901.

##### RECEIPTS.

Balance from old account, Dec. 31, 1900 ....		\$1,406.80
Dues (177) for 1901 .....	\$884.75	
Dues (82) for other years .....	157.74	
Dues (20) for Hist. S. Rel. Sect. ....	40.00	
	<hr/>	\$1,082.49
Sales of publications .....		294.39
Collected for Or. Bibliog. ....		78.00
State National Bank Dividends .....	\$111.83	
Interest Suffolk Savings Bank .....	8.45	
"    Prov. Inst. Savings .....	46.56	
"    Connecticut Savings Bank .....	20.80	
"    National Savings Bank .....	20.80	
	<hr/>	208.44
Gross receipts for the year .....		1,663.32
		<hr/>
		\$3,070.12



## EXPENDITURES.

T., M. & T. Co., Printing, etc., vol. XXI <sup>2</sup> ...	\$829.35	
“ “ vol. XXII <sup>1</sup> ...	711.91	
“ “ circulars, etc.	44.49	
Engrossing letter and cover.....	14.00	
Photograv. plate and prints of Mr. Salisbury	36.25	
20 reams paper.....	84.00	
	<hr/>	\$1,720.00
Subscription to Orient. Bibliogr.....	\$96.05	
Deficit on N. Y. Dinner.....	21.00	
	<hr/>	117.05
Honorarium to editor (18 months).....	\$150.00	
Postage, etc., “.....	17.35	
“ “ Librarian.....	12.76	
“ “ Treasurer.....	9.58	
	<hr/>	189.69
Gross expenditures.....		\$2,026.74
Credit balance on general account ..		1,043.38
		<hr/>
		\$3,070.12

## STATEMENT.

	1900	1901
I. Bradley Type Fund (N. H. Savings) .....	\$1,874.20	\$1,945.40
II. Cotheal Publication Fund (Pr. Inst. Savings)	1,000.00	1,000.00
III. State National Bank Shares.....	1,870.00	1,870.00
IV. Life Membership Fund (Suffolk Savings).....	225.00	225.00
V. Connecticut Savings Bank .....	500.00	500.00
VI. National Savings Bank.....	500.00	500.00
VII. Accrued Interest in II.....	319.73	366.29
VIII. “ “ IV.....	33.06	41.51
IX. “ “ V.....	15.10	35.90
X. “ “ VI.....	15.10	35.90
XI. Cash on hand.....	1,406.80	1,043.38
	<hr/>	<hr/>
	\$7,758.99	\$7,583.38

## REPORT OF THE AUDITING COMMITTEE.

We hereby certify that we have examined the account book of the Treasurer of this Society and have found the same correct, and that the foregoing account is in conformity therewith. We have also compared the entries in the cash book with the vouchers and bank and pass books and have found all correct.

HANNIS OERTEL, }  
FRANK K. SANDERS, } *Auditors.*

NEW HAVEN, CONN., April 2, 1902.

Professors F. K. Sanders and Hannis Oertel were appointed a committee to audit the accounts of the Treasurer for the next year.

The report of the Librarian, Mr. Van Name, was presented through Professor Williams:

The accessions of the year amount to 81 volumes, 79 parts of volumes and 168 pamphlets.

The most noteworthy among these are :

1. Lady Meux MSS. Nos. 2-5, containing : The Miracles of the Blessed Virgin Mary, and the Life of Hannâ (Saint Anne), and the Magical Prayers of 'Ahêta Mikâêl; the Ethiopian texts edited with English translations by E. A. Wallis Budge. London, 1900. 4°.

2. The Kashmirian Atharva-Veda, reproduced by Chromophotography from the Manuscript in the University Library at Tübingen. Baltimore and Stuttgart, 1901. 8 pts. 4°.

(One of the ten copies for which the American Oriental Society subscribed.)

The report of the Editors of the Journal was presented by Professor Hopkins, as follows:

Apart from the Index volume, in regard to which Professor Moore, who has edited it, will make a special report, the editors for the current year have brought out two parts of the Journal, the First Half and Second Half of Vol. xxii, containing 420 pages, including the Proceedings of the last Meeting, the List of Members and Notices, or 401 pages without the last two additions, that is, slightly more than the authorized number of pages, which should not exceed 400. In regard to the Second Half of this Volume, there is nothing to report except that it was published at the usual time, in January, 1902, under the supervision of both editors. The First Half was issued during the preceding summer under peculiar circumstances. A great part of it was a collection of Jubilee papers intended as an offering to the President of the Society and President of Johns Hopkins University on the attainment of his seventieth birthday, July 6. Unfortunately not only did this early date require very rapid press-work, which the printers were scarcely able to accomplish, and which to some extent affected the accuracy of the work, but this First Half suffered also from the fact that the papers in it were chiefly Semitic, and the Semitic editor was out of the country. The editor of *Biblia* requested permission to reprint in that journal the article of President Warren published in the First Part, and this request was granted.

Professors Bloomfield, Gottheil, and Jackson were appointed a committee to nominate officers for the ensuing year.

At twelve o'clock the Society proceeded to the reading of papers, Professor Toy presiding. The following communications were presented :

Dr. Arnold, The interpretation of קרנים מירו לו, Hab. iii. 4.

Dr. Blake, The principal dialects of the Philippine islands. In connection with his paper Dr. Blake presented an elementary grammar of Tagalog.

Mr. Ember, The pronunciation of Hebrew among Russian Jews.

Dr. Foote, Parallels in Latin poets to the Song of Songs.

Dr. Gray, Note on the old Persian inscription of Behistun.

Recess was then taken till half past two o'clock.

The Society reassembled at half past two o'clock, Dr. Ward presiding.

The reading of communications was resumed, as follows :

Professor Haupt, An erotic poem by Samuel Hunagid.

Professor Hopkins, Notes on some historical aspects of the Mahābhārata.

Professor Jackson briefly described some books given to the Society by the Parsi Panchayat of Bombay, and presented Indo-Iranian Notes (on a fragment of the Avesta, and on the place of Zoroaster).

Professor Lanman, Report upon the approaching completion of Whitney's Atharva-Veda. Remarks were made by Professors Bloomfield and Smith, and Dr. Scott.

Professor Oertel, Contributions from the Jāiminiya Brāhmaṇa, Fourth Series.

Mr. Oussani, An unpublished Christian Arabic legend of Seif-el-Masih (the Sword of the Messiah).

Dr. Ryder, Note on *bṛhacchandas*, AV. iii. 12. 3. Remarks were made by Professors Bloomfield and Jackson.

Professor Bloomfield presented a paper by Professor Stratton, of Punjab University, on a dated Gandhāra figure.

Mr. Seiple, Theocritean parallels to the Song of Songs. Remarks were made by Professors Haupt, Toy, Lanman, and Hopkins.

Professor Hyvernāt, The historical side of some manuscripts of Bar-Bahlūl's Lexicon.

The Society then adjourned to Friday morning.

The Society met on Friday morning at half past nine, Dr. Ward presiding.

The following communications were presented :

Dr. Arnold, Rp in the story of the tower, Gen. xi, 1-9.

Professor Torrey, The Arabic manuscripts at Yale University. Mr. Orne spoke of the manuscripts at Harvard and Professor Haupt of the collection recently acquired by Princeton.

Professor Gottheil, from the committee on cataloguing the Oriental manuscripts in America, reported progress, and the committee was continued.

Professor Toy, The Hebrew text of Ben-Sira. Remarks were made by Professor Gottheil.

Miss Runkle, Analysis of the Pāli canonical text, the Udāna. Remarks were made by Professors Lanman and Bloomfield, and Dr. Scott.

Dr. Scott, The owls and parrots of Polynesia.

Professor Bloomfield presented the chromo-photographic reproduction of the Kashmirian Atharva-Veda, edited by Bloomfield and Garbe.

Mr. Huxley, Syrian wedding and funeral songs.

Dr. Foote, Note on 2 Kings vi, 6.

Professor Moore announced the completion of the Index to the Journal, vols. i-xx, and presented advance copies thereof. Remarks were made by Professors Hopkins and Lanman.

Dr. Ryder, Kṛṣṇanātha's commentary on the Bengal recension of the Çakuntalā. Remarks were made by Professors Hopkins, Bloomfield, and Lanman.

At 12.45 the Society took a recess till 2.30.

The Society reassembled at half past two, Dr. Ward presiding. The session was devoted to the reading of papers belonging to the Section for the Historical Study of Religions, in the following order :

Miss L. C. G. Grieve, Evidence of Sati among the early Greeks (read by Professor Jackson). Remarks were made by Professor Hopkins and Dr. Scott.

Professor Haupt, Biblical love-ditties.

Professor Hopkins, Beast fables in the Mahābhārata.

Mr. Oussani, Popular superstitions in early Arabia.

Professor Jackson, The religion of the Achaemenian Kings, Second Series; classical allusions; also Indo-Iranian Notes, with photographs. In connection with this, Professor Hopkins presented, as a supplement to the report on correspondence, a letter from Dr. Burgess on a photograph of the monuments at Sānchi.

Professor Toy, Creator gods.

Dr. Ward, Symbols of Babylonian gods.

Mr. Kohut, Jewish contributions to Comparative folk-lore (read in abstract by the Recording Secretary).

At five o'clock the Society adjourned till Saturday morning.

The last session of the Society was held on Saturday morning, beginning at half past nine o'clock, with Professor Toy in the chair.

Professor Hopkins reported from the Directors that the next Meeting of the Society would be held in Baltimore, beginning on Thursday, April 16, 1903; and that Professors Haupt and Bloomfield, with the Corresponding Secretary, had been appointed a Committee on Arrangements. Also that the Directors had reappointed the editors of the Journal, Professors Hopkins and Torrey.

The Committee to nominate officers for the ensuing year reported, and by unanimous consent the ballot of the Society was cast for the following officers:

*President*—President Daniel Coit Gilman, of Baltimore.

*Vice-Presidents*—Dr. William Hayes Ward, of New York ; Professor Crawford H. Toy, of Cambridge ; Professor Charles R. Lanman, of Cambridge.

*Corresponding Secretary*—Professor E. Washburn Hopkins, of New Haven.

*Recording Secretary*—Professor George F. Moore, of Cambridge.

*Secretary of the Section for Religions*—Professor Morris Jastrow, Jr., of Philadelphia.

*Treasurer*—Professor Frederick Wells Williams, of New Haven.

*Librarian*—Mr. Addison Van Name, of New Haven.

*Directors*—The officers above named : and President William R. Harper, of Chicago ; Professors Francis Brown, Richard Gottheil and A. V. Williams Jackson, of New York ; Professors Maurice Bloomfield and Paul Haupt, of Baltimore ; Professor Henry Hyvernat, of Washington.

The presentation of communications being resumed, the following papers were read:

Professor Haupt, The name Palmyra.

Dr. Arnold, The text of 1 Sam. xiv, 16. Remarks were made by Professors Torrey and Haupt.

Dr. Blake, Outlines of Tagalog grammar.

Dr. Woods, The Māṇḍūkya Upaniṣad with the Kārikā of Gāuḍapāda. Remarks were made by Professors Hopkins and Lanman.

Professor T. F. Wright, Gezer and its excavation.

Professor Moore, Preliminary questions for students of Hebrew meter. Remarks were made by Professor Haupt, Dr. Arnold, and Professor Torrey.

Professor Torrey, An unpublished Phoenician inscription from Sidon. Remarks were made by Professors Gottheil and Haupt.

Professor Hopkins, The form of numbers, the method of using them, and the numerical categories found in the Mahābhārata.

Mr. Langdon, The name of the ferryman in the Babylonian Flood-story (read by Professor Gottheil).

Mr. Yohannan, New Persian manuscripts in the library of Columbia University.

Dr. Blake, Points of contact between Semitic and Tagalog.

Professor Haupt, The Septuagintal phrase *ἐξ ἐλισσομένης*.

The Corresponding Secretary read by title the following papers:

Professor Barton and Miss Ogden, Interpretation of the text of the archaic tablet of the E. A. Hoffman Collection.

Dr. Bolling, The relation of the Vedic forms of the dual.

Dr. Casanowicz, The exhibit of Oriental antiquities at the U. S. National Museum.

Mr. Ewing, The Çāradā-Tilaka Tantra.



Dr. Littmann, Specimens of the popular literature of modern Abyssinia. Recent progress in Uralo-Altaic studies.

Rev. C. S. Sanders, Jupiter Dolichenus.

The following resolution of thanks was unanimously adopted:

The American Oriental Society desires to express its sincere thanks to the Trustees of the Boston Public Library, for the use of their lecture-room; to the Directors of the Museum of Fine Arts, for courtesies shown to the Society; to Rev. Dr. Winslow and Rev. Dr. Moxom, for extending to the Society the hospitality of the University Club; and to the Committee of Arrangements, for their efficient services.

At half past twelve the Society adjourned, to meet in Baltimore, Md., April 16, 1903.

The following is a list of all the papers presented to the Society:

1. Dr. W. R. Arnold; (*a*) The text of 1 Sam. xiv, 16.
2. Dr. W. R. Arnold; (*b*) The interpretation of קרנים מידו 17, Hab. iii, 4.
3. Dr. W. R. Arnold; (*c*) Rp in the story of the tower, Gen. xi, 1-9.
4. Prof. Barton; Interpretation of the archaic tablet of the E. A. Hoffman Collection.
5. Dr. Blake; (*a*) The principal dialects of the Philippine Islands.
6. Dr. Blake; (*b*) Outlines of the Tagalog grammar.
7. Dr. Blake; (*c*) Points of contact between Semitic and Tagalog.
8. Prof. Bloomfield; Presentation of the chromo-photographic reproduction of the Kashmirian Atharva-Veda, edited by Bloomfield and Garbe.
9. Dr. Bolling; The relation of the Vedic forms of the dual.
10. Dr. Casanowicz; The exhibit of Oriental antiquities at the U. S. National Museum.
11. Mr. Ember; The pronunciation of Hebrew among the Russian Jews.
12. Mr. Ewing; The Çaradā-Tilaka Tantra.
13. Dr. Foote; (*a*) Note on 2 Kings vi, 6.
14. Dr. Foote; (*b*) Parallels in Latin poets to the Song of Songs.

15. Dr. Gray; Note on the old Persian inscription of Behistun.
16. Miss Lucia C. G. Grieve; Evidence of Satī among the early Greeks.
17. Prof. Haupt; (a) Biblical love-ditties.
18. Prof. Haupt; (b) The name Palmyra.
19. (c) The Septuagintal phrase ἐξ ἐλισσομένης.
20. Prof. Haupt; (d) An erotic poem by Samuel Hanagīd.
21. Prof. Hopkins; (a) Remarks on the form of numbers, the method of using them, and the numerical categories found in the Mahābhārata.
22. Prof. Hopkins; (b) Beast fables in the Mahābhārata.
23. Prof. Hopkins; (c) Notes on some historical aspects of the Mahābhārata.
24. Mr. Huxley; Syriac wedding and funeral songs.
25. Prof. Hyvernāt; The historical side of some MSS. of Bar-Bahlūl's Lexicon.
26. Prof. Jackson; (a) Indo-Iranian Notes.
27. Prof. Jackson; (b) The Religion of the Achaemenian Kings, Second Series. Classical Allusions.
28. Prof. Jackson; (c) A gift to the Society from the Parsi Panchayat of Bombay.
29. Rev. Mr. Kohut; Jewish contributions to comparative folk-lore, I.
30. Mr. Langdon; The name of the ferryman in the Babylonian Flood-story.
31. Prof. Lanman; Report upon the approaching completion of Whitney's Atharva-Veda with a text-critical and exegetical commentary.
32. Dr. Littmann; (a) Specimens of the popular literature of modern Abyssinia.
33. Dr. Littmann; (b) Recent progress in Uralo-Altaic Studies.
34. Prof. Moore; (a) Announcement of the completion of the Index to the *Journal*, vols i-xx.
35. Prof. Moore; (b) Some preliminary questions for students of Hebrew meter.

36. Prof. Oertel; Contributions from the Jāiminiya Brāhmaṇa, Fourth Series.

37. Miss Ellen S. Ogden; The text of the archaic tablet of the E. A. Hoffman Collection.

38. Rev. Mr. Oussani; (a) Popular superstitions in early Arabia.

39. Rev. Mr. Oussani; (b) Mohammedan parallels to the Song of Songs.

40. Rev. Mr. Oussani; (c) An unpublished Christian Arabic legend of Seif-el-Mesih (the Sword of the Messiah).

41. Prof. Prince; The modern pronunciation of Coptic in the Mass.

42. Miss Catharine B. Runkle; Analysis of the Pāli canonical text, the Udāna.

43. Dr. Ryder; (a) Note on *bṛhacchandās*, AV. iii. 12. 3.

44. Dr. Ryder; (b) Kṛṣṇanātha's commentary on the Bengal recension of the Ṣakuntalā.

45. Rev. Mr. Sanders; Jupiter Dolichenus.

46. Dr. Scott; The owls and parrots of Polynesia.

47. Mr. Seiple; Theocritean parallels to the Song of Songs.

48. Prof. Stratton; A dated Gandhāra figure.

49. Prof. Torrey; (a) An unpublished Phoenician inscription from Sidon.

50. Prof. Torrey; (b) The Arabic MSS. at Yale University.

51. Prof. Toy; (a) Remarks on the Hebrew text of Ben-Sira.

52. Prof. Toy; (b) Creator gods.

53. Dr. Ward; Symbols of Babylonian gods.

54. Dr. Woods; The Māṇḍūkya Upaniṣad with the Kārikā of Gāuḍapāda.

55. Prof. T. F. Wright; Gezer and its excavation.

56. Rev. Mr. Yohannan; (a) Influence of foreign languages on modern Syriac sounds.

57. Rev. Mr. Yohannan; (b) New Persian MSS. in the library of Columbia University.



LIST OF MEMBERS.

REVISED, JANUARY, 1903.

The number placed after the address indicates the year of election.

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I. HONORARY MEMBERS.

- M. AUGUSTE BARTH, Membre de l'Institut, Paris, France. (Rue Garancière, 10.) 1898.
- Prof. RAMKRISHNA GOPAL BHANDARKAR, Dekkan Coll., Poona, India. 1887.
- His Excellency, OTTO VON BOEHTLINGK, Hospital Str. 25, Leipzig, Germany. 1844.
- JAMES BURGESS, LL.D., 22 Seton Place, Edinburgh, Scotland. 1899.
- Dr. ANTONIO MARIA CERIANI, Ambrosian Library, Milan, Italy. 1890.
- Prof. EDWARD B. COWELL, University of Cambridge, 10 Scrope Terrace, Cambridge, England. Corresponding Member, 1863; Hon., 1893.
- Prof. BERTHOLD DELBRUECK, University of Jena, Germany. 1878.
- Prof. FRIEDRICH DELITZSCH, University of Berlin, Germany. 1893.
- Prof. RICHARD GARBE, University of Tübingen, Germany. (Biesinger Str. 14.) 1902.
- Prof. M. J. DE GOEJE, University of Leyden, Netherlands. (Vliet 15.) 1898.
- Prof. IGNAZIO GUIDI, University of Rome, Italy. (Via Botteghe Oscure, 24.) 1893.
- Prof. HENDRIK KERN, University of Leyden, Netherlands. 1893.
- Prof. FRANZ KIELHORN, University of Goettingen, Germany. (Hainholzweg 21.) 1887.
- Prof. ALFRED LUDWIG, University of Prague, Bohemia. (Celakowsky Str. 15.) 1898.
- Prof. GASTON MASPERO, Collège de France, Paris, France. (Avenue de l'Observatoire, 24.) 1898.
- Prof. THEODOR NOELDEKE, University of Strassburg, Germany. (Kalbsgasse 16.) 1878.
- Prof. JULES OPPERT, Collège de France, Paris, France. (Rue de Sfax, 2.) 1893.
- Prof. RICHARD FISCHER, University of Berlin, Germany. (Passauer Str. 23, W. 50.) 1902.
- Prof. EDUARD SACHAU, University of Berlin, Germany. (Wormser Str. 12, W.) 1887.
- Prof. ARCHIBALD H. SAYCE, University of Oxford, England. 1893.
- Prof. EBERHARD SCHRADER, University of Berlin, Germany. (Kronprinzen-Ufer 20, N. W.) 1890.
- Prof. FRIEDRICH VON SPIEGEL, Munich, Germany. (Königin Str. 49.) Corresponding Member, 1863; Hon., 1869.
- Prof. JULIUS WELLHAUSEN, University of Göttingen, Germany. (Weber Str. 18a.) 1902.

- EDWARD W. WEST, c.o. A. A. West, Clyst House, Theydon Bois (Essex), England. 1899.  
 Prof. ERNST WINDISCH, University of Leipzig, Germany. (Universitäts Str. 15.) 1890. [Total, 25.]

## II. CORPORATE MEMBERS.

Names marked with † are those of life members.

- Rev. JUSTIN EDWARDS ABBOTT, D.D., Bombay, India. 1900.  
 Dr. CYRUS ADLER, U. S. National Museum, Washington, D. C. 1884.  
 Prof. EDWARD V. ARNOLD, University College of North Wales, Bangor, Great Britain. 1896.  
 Mrs. EMMA J. ARNOLD, 275 Washington St., Providence, R. I. 1894.  
 Dr. WILLIAM R. ARNOLD, 120 Riverside Drive, New York, N. Y. 1898.  
 Rev. EDWARD E. ATKINSON, Cambridge, Mass. 1894.  
 Hon. SIMEON E. BALDWIN, LL.D., 44 Wall St., New Haven, Conn. 1898.  
 Miss ANNIE L. BARBER, Chestnut St., Meadville, Pa. 1892.  
 Prof. GEORGE A. BARTON, Bryn Mawr College, Bryn Mawr, Pa. 1888.  
 Prof. L. W. BATTEN, 38 Stuyvesant St., New York. 1894.  
 Rev. HARLAN P. BEACH, Montclair, N. J. 1898.  
 Prof. WILLIS J. BEECHER, D.D., Theological Seminary, Auburn, N. Y. 1900.  
 Rev. JOSEPH F. BERG, Ph.D., Port Richmond, S. I., N. Y. 1893.  
 Dr. WILLIAM STURGIS BIGELOW, 60 Beacon St., Boston, Mass. 1894.  
 Prof. JOHN BINNEY, Berkeley Divinity School, Middletown, Conn. 1887.  
 FRANK RINGGOLD BLAKE (Johns Hopkins Univ.), 2106 Oak St., Baltimore, Md. 1900.  
 Rev. DAVID BLAUSTEIN, Educational Alliance, 197 East Broadway, New York, N. Y. 1891.  
 FREDERICK J. BLISS, Ph.D., Syrian Protestant College, Beirut, Syria. 1898.  
 Rev. CARL AUGUST BLOMGREN, Ph.D., 1525 McKean St., Philadelphia, Pa. 1900.  
 Prof. MAURICE BLOOMFIELD, Johns Hopkins University, Baltimore, Md. 1881.  
 Prof. CHARLES W. E. BODY (General Theological Seminary), 9 Chelsea Square, New York, N. Y. 1897.  
 Dr. ALFRED BOISSIER, Le Rivage près Chambésy, Switzerland. 1897.  
 Dr. GEORGE M. BOLLING, Catholic Univ. of America, Washington, D. C. 1896.  
 Prof. JAMES HENRY BREASTED, University of Chicago, Chicago, Ill. 1891.  
 Prof. CHAS. A. BRIGGS (Union Theol. Sem.), 120 West 98d St., New York, N. Y. 1879.  
 Miss SARAH W. BROOKS, Lexington, Mass. 1896.  
 Prof. CHAS. RUFUS BROWN, Newton Theological Institution, Newton Centre, Mass. 1886.  
 Prof. FRANCIS BROWN (Union Theological Seminary), 700 Park Ave., New York, N. Y. 1881.  
 Prof. CARL DARLING BUCK, University of Chicago, Chicago, Ill. 1892.  
 Prof. HENRY F. BURTON, Rochester University, Rochester, N. Y. 1881.  
 Dr. W. CALAND, 5 Seelingsingel, Breda, Netherlands. 1897.

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- Rev. JOHN CAMPBELL, Kingsbridge, New York, N. Y. 1896.  
Rev. SIMON J. CARR, Ph.D., 1527 Church St., Frankford, Philadelphia, Pa. 1892.  
Prof. A. S. CARRIER (McCormick Theological Seminary), 1042 N. Halsted St., Chicago, Ill. 1890.  
Dr. FRANKLIN CARTER, Camden, N. C. 1873.  
Dr. PAUL CARUS, La Salle, Illinois. 1897.  
Dr. I. M. CASANOWICZ, U. S. National Museum, Washington, D. C. 1893.  
Miss EVA CHANNING, Exeter Chambers, Boston, Mass. 1883.  
Dr. FRANK DYER CHESTER, United States Consulate, Buda-Pesth, Hungary. 1891.  
CLARENCE H. CLARK, Locust and 42d Sts., Philadelphia, Pa. 1897.  
Rev. HENRY N. COBB, 25 East 22d St., New York, N. Y. 1875.  
Prof. CAMDEN M. COBERN, 4611 Ellis Ave., Chicago, Ill. 1894.  
WM. EMMETTE COLEMAN, Chief Quartermaster's Office, San Francisco, Cal. 1885.  
†GEORGE WETMORE COLLES, 62 Fort Greene Place, Brooklyn, N. Y. 1882.  
Prof. HERMANN COLLITZ, Bryn Mawr College, Bryn Mawr, Pa. 1887.  
Miss ELIZABETH S. COLTON, Easthampton, Mass. 1896.  
WILLIAM MERRIAM CRANE, 16 East 37th St., New York, N. Y. 1902.  
STEWART CULIN (Univ. of Pennsylvania), 127 South Front St., Philadelphia, Pa. 1888.  
Prof. SAMUEL IVES CURTISS, D.D., 45 Warren Ave., Chicago, Ill. 1902.  
Prof. JOHN D. DAVIS, Princeton Theological Seminary, Princeton, N. J. 1888.  
LEE MALTBIE DEAN, North Brookfield, Mass. 1897.  
ALFRED L. P. DENNIS, 72 Federal St., Brunswick, Me. 1900.  
JAMES T. DENNIS, 1008 N. Calvert St., Baltimore, Md. 1900.  
Dr. P. L. ARMAND DE POTTER, 45 Broadway, New York, N. Y. 1880.  
Rev. D. STUART DODGE, 9 Cliff St., New York, N. Y. 1867.  
Prof. JAMES F. DRISCOLL, St. Austin's College, Washington, D. C. 1897.  
SAMUEL F. DUNLAP, 18 West 22nd St., New York, N. Y. 1854.  
Dr. HARRY WESTBROOK DUNNING, 5 Kilsyth Road, Brookline, Mass. 1894.  
WILBERFORCE EAMES, Lenox Library, 890 Fifth Ave., New York, N. Y. 1897.  
Prof. FREDERICK C. EISELN, Garrett Biblical Inst., Evanston, Ill. 1901.  
Mrs. WILLIAM M. ELLICOTT, 106 Ridgewood Road, Roland Park, Md. 1897.  
Prof. LEVI H. ELWELL, Amherst College, Amherst, Mass. 1883.  
Rev. ARTHUR H. EWING, The Jumna Mission House, Allahâbâd, N. W. P., India. 1900.  
Rev. Prof. C. P. FAGNANI, 700 Park Ave., New York, N. Y. 1901.  
MARSHALL BRYANT FANNING, 1079 Boylston St., Boston, Mass. 1897.  
Prof. EDWIN WHITFIELD FAY, University of Texas, Austin, Texas. 1888.  
ERNEST F. FENOLLOSA, 419 West 118th St., New York, N. Y. 1894.  
Prof. HENRY FERGUSON, Trinity College, Hartford, Conn. 1876.  
Rev. JOHN C. FERGUSON, 121a Bubbling Spring Road, Shanghai, China. 1900.  
†Lady CAROLINE FITZ MAURICE, 2 Green St., Grosvenor Square, London, England. 1886.

- Rev. THEODORE C. FOOTE, John Hopkins University, Baltimore, Md. 1900.  
 †FRANK B. FORBES, 65 Marlborough St., Boston, Mass. 1864.  
 Rev. JAS. EVERETT FRAME (Union Theological Sem.), 700 Park Ave., New York, N. Y. 1892.  
 Prof. ARTHUR L. FROTHINGHAM, JR., Princeton University, Princeton, N. J. 1883.  
 Dr. WILLIAM H. FURNESS, 3d, Wallingford, Delaware Co., Penn. 1897.  
 Rev. FRANCIS E. GIGOT, St. Mary's Seminary, Baltimore, Md. 1901.  
 Prof. BASIL LANNEAU GILDERSLEEVE, Johns Hopkins Univ., Baltimore, Md. 1858.  
 Dr. DANIEL COIT GILMAN, 614 Park Ave., Baltimore, Md. 1857.  
 LOUIS GINZBERG, Ph.D., 60 West 115th St., New York, N. Y. 1900.  
 Rev. A. KINGSLEY GLOVER, Wells, Minn. 1901.  
 Prof. WILLIAM WATSON GOODWIN (Harvard Univ.), 5 Follen St., Cambridge, Mass. 1857.  
 Prof. RICHARD J. H. GOTTHEIL (Columbia Univ.), 2074 Fifth Ave., New York, N. Y. 1886.  
 JACOB GRAPE, JR., N. Washington St., near Fayette, Baltimore, Md. 1888.  
 LOUIS H. GRAY, Ph.D. (Princeton Univ.), 53 Second Ave., Newark, N. J. 1897.  
 †Dr. GEORGE A. GRIERSON, Rathfarnham, Camberley, Surrey, England. 1899.  
 Miss LUCIA C. GRAEME GRIEVE, 633 President St., Brooklyn, N. Y. 1894.  
 Miss LOUISE H. R. GRIEVE, M.D., Satara, Bombay Presidency, India. 1898.  
 Dr. KARL JOSEF GRIMM, Ursinus College, Collegeville, Pa. 1897.  
 Dr. J. B. GROSSMANN, 236 Custer Ave., Youngstown, O. 1894.  
 Prof. LOUIS GROSSMANN (Hebrew Union College), 2212 Park Ave., Cincinnati, O. 1890.  
 CHAS. F. GUNTHER, 212 State St., Chicago, Ill. 1889.  
 Rev. ADOLPH GUTTMACHER, 1833 Linden Ave., Baltimore, Md. 1896.  
 Dr. CARL C. HANSEN, Lakawn Lampang, Laos (via Brindisi, Moulmain, and Raheng). 1902.  
 Prof. ROBERT FRANCIS HARPER, Univ. of Chicago, Chicago, Ill. 1886.  
 Pres. WILLIAM RAINEY HARPER, Univ. of Chicago, Chicago, Ill. 1885.  
 Prof. SAMUEL HART, Berkeley Divinity School, Middletown, Conn.  
 Prof. PAUL HAUPT (Johns Hopkins Univ.), 2511 Madison Ave., Baltimore, Md. 1883.  
 Dr. HENRY HARRISON HAYNES, 6 Ellery St., Cambridge, Mass. 1892.  
 Prof. RICHARD HENEBRY, Ph.D., 1738 Logan Ave., Denver, Col. 1900.  
 Col. THOS. WENTWORTH HIGGINSON, 25 Buckingham St., Cambridge, Mass. 1869.  
 Prof. HERMANN V. HILPRECHT (Univ. of Pennsylvania), 403 South 41st St., Philadelphia, Pa. 1887.  
 Rev. HUGO W. HOFFMAN, 306 Rodney St., Brooklyn, N. Y. 1899.  
 Prof. E. WASHBURN HOPKINS (Yale Univ.), 235 Bishop St., New Haven, Conn. 1881.  
 WALTER DAVID HOPKINS, 1444 Pacific St., Brooklyn, N. Y. 1902.  
 Prof. JAMES M. HOPPIN, D.D. (Yale Univ.), 47 Hillhouse Ave., New Haven, Conn. 1862.

- ROBERT E. HUME, 700 Park Ave., New York, N. Y. 1900.  
 Miss ANNIE K. HUMPHERY, 1114 14th St., Washington, D. C. 1873.  
 HENRY MINOR HUXLEY, 287 Washiugton Ave., Chelsea, Mass.  
 Prof. HENRY HYVERNAT, Catholic Univ. of America, Washington, D. C. 1889.  
 Prof. A. V. WILLIAMS JACKSON (Columbia Univ.), 16 Highland Place, Yonkers, N. Y. 1885.  
 Rev. MARCUS JASTROW, 139 West Upsal St., Germantown, Pa. 1887.  
 Prof. MORRIS JASTROW, JR. (Univ. of Pennsylvania), 248 South 23d St., Philadelphia, Pa. 1886.  
 Miss MARY JEFFERS, Bryn Mawr, Pa. 1900.  
 Rev. HENRY F. JENKS, P. O. Box 143, Canton, Mass. 1874.  
 Prof. JAMES RICHARD JEWETT (Univ. of Minnesota), 266 Summit Ave., St. Paul, Minnesota. 1887.  
 Dr. CHRISTOPHER JOHNSTON (Johns Hopkins University), 21 West 20th St., Baltimore, Md. 1889.  
 Prof. MAX KELLNER, Episcopal Theological School, Cambridge, Mass. 1886.  
 Miss ELIZA H. KENDRICK, Ph.D., 45 Hunnewell Ave., Newton, Mass. 1896.  
 Prof. CHARLES FOSTER KENT (Yale Univ.), 406 Humphrey St., New Haven, Conn. 1890.  
 Prof. GEORGE L. KITTREDGE (Harvard University), 9 Hilliard St., Cambridge, Mass. 1899.  
 Prof. GEORGE W. KNOX (Union Theol. Seminary), 700 Park Ave., New York, N. Y. 1899.  
 Rev. GEORGE A. KOHUT, 44 West 58th St., New York, N. Y. 1894.  
 STEPHEN HERBERT LANGDON, 41 East 69th St., New York, N. Y. 1902.  
 †Prof. CHARLES ROCKWELL LANMAN (Harvard Univ.), 9 Farrar St., Cambridge, Mass. 1876.  
 BERTHOLD LAUFER, Ph.D., Hong Kong and Shanghai Bank, Shanghai, China. 1900.  
 †HENRY C. LEA, 2000 Walnut St., Philadelphia, Pa. 1898.  
 Prof. C. S. LEAVENWORTH, Nan Yang College, Shanghai, China. 1900.  
 Prof. CASPAR LEVIAS, Hebrew Union College, Cincinnati, Ohio. 1892.  
 ROBERT LILLEY, Grafton, Mass. 1894.  
 Prof. THOMAS B. LINDSAY, Boston Univ., Boston, Mass. 1888.  
 Prof. CHARLES E. LITTLE (Vanderbilt Univ.), 308 Gowday St., Nashville, Tenn. 1901.  
 Dr. ENNO LITTMANN, University Library, Princeton, N. J. 1902.  
 Rev. JACOB W. LOCH, 59 Schermerhorn St., Brooklyn, N. Y. 1899.  
 PERCIVAL LOWELL, care of Russell & Putnam, 50 State St., Boston, Mass. 1893.  
 †BENJAMIN SMITH LYMAN, 708 Locust St., Philadelphia, Pa. 1871.  
 Prof. DAVID GORDON LYON (Harvard Univ.), 15 Lowell St., Cambridge, Mass. 1882.  
 ALBERT MORTON LYTGOE, Girga, Upper Egypt. 1899.  
 Prof. DUNCAN B. MACDONALD, Hartford Theological Seminary, Hartford, Conn. 1893.  
 Rev. CHARLES S. MACFARLAND, Ph.D., 629 Salem St., Malden, Mass. 1898.

- Prof. HERBERT W. MAGOUN, Redfield, South Dakota. 1887.  
 Prof. MAX L. MARGOLIS, University of California, Berkeley, Cal. 1890.  
 Prof. ALLAN MARQUAND, Princeton Univ., Princeton, N. J. 1888.  
 Prof. WINFRED ROBERT MARTIN, Trinity College, Hartford, Conn. 1889.  
 WILLIAM ARNOT MATHER, Hartford Theological Seminary, Hartford, Conn. 1899.  
 Mrs. MATILDA R. MCCONNELL, 112 Madison Ave., New York, N. Y. 1890.  
 Rev. JOHN MCFADYEN, Knox College, Toronto, Canada. 1899.  
 Rev. DONALD J. MCKINNON, 1032 Guerrero St., San Francisco, Cal. 1897.  
 Rev. W. B. MCPHERSON, Johns Hopkins University, Baltimore, Md. 1901.  
 Prof. WILLIAM N. MEBANE, Dublin, Pulaski Co., Va. 1898.  
 TRUMAN MICHELSON, 241 Winyah Ave., New Rochelle, N. Y. 1899.  
 Mrs. HELEN L. MILLION (*née* LOVELL), Hardin College, Mexico, Missouri, 1892.  
 Prof. LAWRENCE H. MILLS (Oxford University), 119 Iffley Road, Oxford, England. 1881.  
 Prof. EDWIN KNOX MITCHELL (Hartford Theol. Sem.), 57 Gillette St., Hartford, Conn. 1898.  
 Prof. GEORGE F. MOORE (Harvard University), 3 Divinity Ave., Cambridge, Mass. 1887.  
 †Mrs. MARY H. MOORE, 3 Divinity Ave., Cambridge, Mass. 1902.  
 PAUL ELMER MORE, 265 Springdale Ave., East Orange, N. J. 1893.  
 Prof. EDWARD S. MORSE, Salem, Mass. 1894.  
 WARREN J. MOULTON, Ph.D. (Yale Divinity School), 22 East Divinity Hall, New Haven, Conn. 1899.  
 Rev. Dr. PHILIP S. MOXOM, 83 Dartmouth Terrace, Springfield, Mass. 1898.  
 Rev. Prof. A. J. ELDER MULLAN, S.J., Georgetown University, Washington, D. C. 1889.  
 ISAAC MYER, 21 East 60th St., New York, N. Y. 1888.  
 Prof. CHARLES ELIOT NORTON, Cambridge, Mass. 1857.  
 Prof. HANNS OERTEL (Yale Univ.), 2 Phelps Hall, New Haven, Conn. 1890.  
 Miss ELLEN S. OGDEN, B.L., 398 Western Ave., Albany, N. Y. 1898.  
 GEORGE N. OLCOTT, Ridgefield, Conn. 1892.  
 †ROBERT M. OLYPHANT, 160 Madison Ave., New York, N. Y. 1861.  
 JOHN ORNE, Ph.D., 104 Ellery St., Cambridge, Mass. 1890.  
 Prof. GEORGE W. OSBORN, New York University, New York, N. Y. 1894.  
 Rev. GABRIEL OUSSANI, Johns Hopkins University, Baltimore, Md. 1901.  
 Rev. CHARLES RAY PALMER, D.D., 127 Whitney Ave., New Haven, Conn. 1900.  
 Prof. LEWIS B. PATON, Hartford Theological Seminary, Hartford, Conn. 1894.  
 Dr. CHARLES PEABODY, 197 Brattle St., Cambridge, Mass. 1892.  
 Prof. ISMAR J. PERITZ, Syracuse University, Syracuse, N. Y. 1894.  
 Prof. EDWARD DELAVAN PERRY (Columbia Univ.), 542 West 114th St., New York, N. Y. 1879.  
 Rev. Dr. JOHN P. PETERS, 225 West 99th St., New York, N. Y. 1882.  
 Prof. DAVID PHILIPSON, Hebrew Union College, Cincinnati, O. 1889.  
 MURRAY E. POOLE, 21 East State St., Ithaca, N. Y. 1897.

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- WILLIAM POPPER, 260 West 93d St., New York, N. Y. 1897.  
Rev. F. L. HAWKES POTT, St. John's College, Shanghai, China. 1901.  
Prof. IRA M. PRICE (Univ. of Chicago), Morgan Park, Ill. 1887.  
Prof. JOHN DYNELEY PRINCE (Columbia Univ.), 15 Lexington Ave., New York, N. Y. 1888.  
Madame ZÉNAÏDE A. RAGOZIN, care of Putnam Sons, West 23d St., New York, N. Y. 1886.  
HORACE M. RAMSEY (University of California), San Mateo, Cal. 1902.  
Dr. GEORGE ANDREW REISNER, Ghizeh Museum, Cairo, Egypt. 1891.  
ERNEST C. RICHARDSON, Library of Princeton Univ., Princeton, N. J. 1900.  
J. NELSON ROBERTSON, 219 Bleecker St., Toronto, Ont. 1902.  
EDWARD ROBINSON, Museum of Fine Arts, Boston, Mass. 1894.  
Prof. GEORGE LIVINGSTON ROBINSON (McCormick Theol. Sem.), 10 Chalmers Place, Chicago, Ill. 1892.  
Hon. WILLIAM WOODVILLE ROCKHILL, Metropolitan Club, Washington, D. C. 1880.  
Prof. ROBERT W. ROGERS, D.D., Drew Theological Seminary, Madison, N. J. 1888.  
Prof. JAMES HARDY ROPES (Harvard University), 89½ Shepard St., Cambridge, Mass. 1893.  
Rev. WILLIAM ROSENAU, 825 Newington Ave., Baltimore, Md. 1897.  
Miss ADELAIDE RUDOLPH, 434 Madison Ave., New York, N. Y. 1894.  
Mrs. JANET E. RUUTZ-REES, 371 West End Ave., New York, N. Y. 1897.  
Miss CATHARINE B. RUNKLE, 15 Everett St., Cambridge, Mass. 1900.  
ARTHUR W. RYDER, 32 Wendell Ave., Cambridge, Mass. 1902.  
Prof. FRANK K. SANDERS (Yale University), 235 Lawrence St., New Haven Conn. 1897.  
Rev. TOBIAS SCHANFARBER, The Lakota, Michigan Boulevard, Chicago, Ill. 1897.  
Dr. H. ERNEST SCHMID, White Plains, N. Y. 1866.  
Prof. NATHANIEL SCHMIDT, Cornell University, Ithaca, N. Y. 1894.  
MONTGOMERY SCHUYLER, JR., U. S. Embassy, St. Petersburg, Russia. 1899.  
Dr. CHARLES P. G. SCOTT, Radnor, Pa. 1895.  
J. HERBERT SENTER, 10 Avon St., Portland, Me. 1870.  
Dr. CHARLES H. SHANNON, Univ. of Tenn., Knoxville, Tenn. 1899.  
THOMAS S. SIMONDS, 296 Cabot St., Beverly, Mass. 1892.  
Prof. HENRY PRESERVED SMITH, Amherst College, Amherst, Mass. 1877.  
Mr. LOUIS C. SOLYOM, Library of Congress, Washington, D. C. 1901.  
Prof. MAXWELL SOMMERVILLE, 124 North Seventh St., Philadelphia, Pa. 1890.  
WILLIAM WALLACE SPENCE, JR., Bolton, Baltimore, Md. 1900.  
Dr. EDWARD H. SPIEKER, Johns Hopkins Univ., Baltimore, Md. 1884.  
Rev. HANS H. SPOER, Ph.D., 120 Remsen St., Astoria, L. I. 1899.  
DAVID BRAINERD SPOONER, The Sanskrit College, Benares, India. 1902.  
HENRY HULL ST. CLAIR, JR., 131 West 111th St., New York, N. Y. 1900.  
Prof. CHARLES C. STEARNS, 126 Garden St., Hartford, Conn. 1899.  
Rev. JAMES D. STEELE, 74 West 103d St., New York, N. Y. 1892.  
NATHAN STERN, 448 West 43d St., New York, N. Y. 1900.

- Prof. J. H. STEVENSON, Vanderbilt University, Nashville, Tenn. 1896.  
Mrs. SARA YORKE STEVENSON, 237 South 21st St., Philadelphia, Pa. 1890.  
JOSEPH TRUMBULL STICKNEY, 3 Rue Soufflot, Paris, France. 1900.  
Rev. ANSON PHELPS STOKES, JR., Yale University, New Haven, Conn. 1900.  
MAYER SULZBERGER, 1303 Girard Ave., Philadelphia, Pa. 1888.  
HENRY OSBORN TAYLOR, Century Association, 7 West 43d St., New York, N. Y. 1899.  
Rev. J. J. TIERNEY, D.D., St. Mary's Seminary, Md. 1901.  
Prof. HENRY A. TODD (Columbia University), 824 West End Ave., New York, N. Y. 1885.  
Prof. HERBERT CUSHING TOLMAN, Vanderbilt Univ., Nashville, Tenn. 1890.  
Prof. CHARLES C. TORREY (Yale University), 67 Mansfield St., New Haven, Conn. 1891.  
Prof. CRAWFORD H. TOY (Harvard Univ.), 7 Lowell St., Cambridge, Mass. 1871.  
Rev. JOSEPH VINCENT TRACY, 75 Union Park St., Boston, Mass. 1892.  
JOHN M. TROUT, Bridgeville, Del. 1899.  
Rev. HENRY CLAY TRUMBULL, 1031 Walnut St., Philadelphia, Pa. 1888.  
Prof. CHARLES MELLEN TYLER, Cornell Univ., Ithaca, N. Y. 1894.  
ADDISON VAN NAME (Yale Univ.), 121 High St., New Haven, Conn. 1863.  
EDWARD P. VINING, 49 Second St., San Francisco, Cal. 1883.  
THOMAS E. WAGGAMAN, 917 F St., N. W., Washington, D. C. 1897.  
Miss SUSAN HAYES WARD, Abington Ave., Newark, N. J. 1874.  
Dr. WILLIAM HAYES WARD, 130 Fulton St., New York, N. Y. 1869.  
Miss CORNELIA WARREN, 67 Mt. Vernon St., Boston, Mass. 1894.  
Pres. WILLIAM F. WARREN, Boston University, Boston, Mass. 1877.  
Rev. W. SCOTT WATSON, West New York, New Jersey. 1893.  
CHARLES WALLACE WATTS, Smithland, Ky. 1898.  
Prof. J. E. WERREN, 17 Leonard Ave., Cambridge, Mass. 1894.  
Pres. BENJAMIN IDE WHEELER, University of California, Berkeley, Cal. 1885.  
Prof. JOHN WILLIAMS WHITE (Harvard Univ.), 18 Concord Ave., Cambridge, Mass. 1877.  
Miss MARIA WHITNEY, 2 Divinity Ave., Cambridge, Mass. 1897.  
Mrs. WILLIAM DWIGHT WHITNEY, 227 Church St., New Haven, Conn. 1897.  
Rev. E. T. WILLIAMS, U. S. Legation, Peking, China, 1901.  
FREDERICK WELLS WILLIAMS (Yale Univ.), 135 Whitney Ave., New Haven, Conn. 1895.  
TALCOTT WILLIAMS, LL.D. ("The Press"), 916 Pine St., Philadelphia, Pa. 1884.  
Dr. THOMAS WILSON, U. S. National Museum, Washington, D. C. 1897.  
Rev. Dr. WILLIAM COPLEY WINSLOW, 525 Beacon St., Boston, Mass. 1885.  
Rev. STEPHEN S. WISE, 233 N. 24th St., Portland, Oregon. 1894.  
HENRY B. WITTON, Inspector of Canals, 16 Murray St., Hamilton, Ontario. 1885.  
Rev. LAUREN P. WOLFE, Church of The Holy Comforter, 19th and Titan Sts., Philadelphia, Pa. 1898.  
Prof. HENRY WOOD, Johns Hopkins University, Baltimore, Md. 1884.



WILLIAM W. WOOD, 1604 Linden Ave., Baltimore, Md. 1900.  
 JAMES H. WOODS, Ph.D., 2 Chestnut St., Boston, Mass. 1900.  
 Prof. JOHN HENRY WRIGHT (Harvard Univ.), 38 Quincy St., Cambridge,  
 Mass. 1898.  
 Prof. THEODORE F. WRIGHT, 42 Quincy St., Cambridge, Mass. 1898.  
 Rev. ABRAHAM YOHANNAN, Columbia University, New York, N. Y. 1894.  
 Rev. EDWARD J. YOUNG, 519 Main St., Waltham, Mass. 1869.  
 [TOTAL, 260.]

### III. MEMBERS OF THE SECTION FOR THE HISTORICAL STUDY OF RELIGIONS.

Prof. FELIX ADLER, Ph.D., 128 East 60th St., New York, N. Y. 1900.  
 Rev. DR. SAMUEL H. BISHOP, 176 West 82d St., New York, N. Y. 1898.  
 Rev. JOHN L. CHANDLER, Madura, South India. 1899.  
 SAMUEL DICKSON, 901 Clinton St., Philadelphia, Pa. 1899.  
 ROLAND B. DIXON, Peabody Museum, Cambridge, Mass. 1899.  
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 York, N. Y. 1900.  
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 1898.  
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 Mass. 1899.  
 Prof. WILLIAM JAMES (Harvard University), 95 Irving St., Cambridge, Mass.  
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 Prof. GEORGE T. LADD (Yale Univ.), 204 Prospect St., New Haven, Conn.  
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 Prof. HINCKLEY G. MITCHELL, Ph.D., D.D. (Boston University), 72 Mt.  
 Vernon St., Boston, Mass. 1900.  
 Prof. MORRIS H. MORGAN, Harvard University, Cambridge, Mass. 1902.  
 WILLIAM W. NEWELL, Cambridge, Mass. 1898.  
 FRED NORRIS ROBINSON, Ph.D. (Harvard Univ.), 24 Grays Hall, Cambridge,  
 Mass. 1900.  
 Rev. CHARLES S. SANDERS, Aintab, Turkey. 1902.  
 Rev. DR. MINOT J. SAVAGE, 34th St. and Park Ave., New York, N. Y.  
 1898.  
 Prof. EDWIN R. SELIGMAN (Columbia Univ.), 324 West 86th St., New York,  
 N. Y. 1898.  
 Prof. LANGDON C. STEWARDSON, Lehigh University, South Bethlehem, Pa.  
 1901.  
 Prof. WILLIAM G. SUMNER (Yale Univ.), 240 Edwards St., New Haven, Conn.  
 1898.  
 Prof. R. M. WENLEY, University of Michigan, Ann Arbor, Mich. 1898.  
 Rev. NATHAN H. WILLIAMS, Palmetto, Fla. 1902.  
 [TOTAL, 23.]

## IV. CORRESPONDING MEMBERS.

- Prof. GRAZIADIO ISAIA ASCOLI, Royal Academy of Sciences and Letters, Milan, Italy.
- Rev. C. C. BALDWIN (formerly Missionary at Foochow, China), 105 Spruce St., Newark, N. J.
- Prof. ADOLPH BASTIAN, Univ. of Berlin, Germany. 1866.
- Pres. DANIEL BLISS, Syrian Protestant College, Beirut, Syria.
- Rev. Dr. HENRY BLODGET (formerly Missionary at Peking, China), 313 State St., Bridgeport, Conn. 1858.
- Rev. ALONZO BUNKER, Missionary at Toungoo, Burma. 1871.
- Rev. MARCUS M. CARLETON, Missionary at Ambala, India.
- Rev. EDSON L. CLARK, Hinsdale, Mass. Corp. Member, 1867.
- Rev. WILLIAM CLARK, Florence, Italy.
- Judge ERNEST H. CROSBY, Rhinebeck, N. Y. 1890.
- Rev. JOSEPH EDKINS, Shanghai, China. 1869.
- A. A. GARGIULO, U. S. Legation, Constantinople, Turkey. 1892.
- HENRY GILLMAN, 107 Fort St., West Detroit, Mich. 1890.
- Rev. Dr. JOHN T. GRACEY (Editor of *The Missionary Review of the World*), 177 Pearl St., Rochester, N. Y. 1869.
- Rev. LEWIS GROUT, West Brattleboro, Vt. 1849.
- Rev. JOHN T. GULICK, Missionary at Osaka, Japan.
- Dr. WILLABE HASKELL, 96 Dwight St., New Haven, Conn. 1877.
- Prof. J. H. HAYNES, Central Turkey College, Aintab, Syria. 1887.
- Dr. JAMES C. HEPBURN, Missionary at Yokohama, Japan. 1873.
- Dr. A. F. RUDOLF HOERNLE, 38 Banbury Road, Oxford, England. 1893.
- Rev. Dr. HENRY H. JESSUP, Missionary at Beirut, Syria.
- Rev. Prof. ALBERT L. LONG, Robert College, Constantinople, Turkey. 1870.
- Rev. ROBERT S. MACLAY (formerly Missionary at Tokio, Japan), President of the Univ. of the Pacific, Fernando, Cal.
- Pres. WILLIAM A. P. MARTIN, Peking, China. 1858.
- Prof. EBERHARD NESTLE, Ulm, Württemberg, Germany. 1888.
- Dr. ALEXANDER G. PASPATI, Athens, Greece. 1861.
- Rev. STEPHEN D. PEET, 5817 Madison Ave., Chicago, Ill. 1881.
- ALPHONSE PINART. [Address desired.] 1871.
- Prof. LÉON DE ROSNY (École des langues orientales vivantes), 47 Avenue Duquesne, Paris, France. 1857.
- Rev. Dr. S. I. J. SCHERESCHEWSKY, Shanghai, China.
- Rev. W. A. SHEDD, Missionary at Oroomiah, Persia. 1893.
- Dr. JOHN C. SUNDBERG, Care of Register Office, 46 Park Place, New York, N. Y. 1893.
- Rev. GEORGE N. THOMSEN, of the American Baptist Mission, Bapatla, Madras Pres., India. Member, 1890; Corresp., 1891.
- Rev. GEORGE T. WASHBURN, Meriden, Conn.
- Rev. JAMES W. WAUGH, Missionary at Lucknow, India. (Now at Ocean Grove, N. J.) 1873.
- Rev. JOSEPH K. WHITE, New Hamburg, N. Y. Corp. Member, 1869.

[TOTAL, 36.]

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II. EUROPE.

AUSTRIA, VIENNA: Kaiserliche Akademie der Wissenschaften.  
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Académie des Inscriptions et Belles-Lettres.  
Bibliothèque Nationale.  
Musée Guimet. (Avenue du Trocadéro.)  
École des Langues Orientales Vivantes. (Rue de Lille, 2.)  
GERMANY, BERLIN: Königlich Preussische Akademie der Wissenschaften.  
Königliche Bibliothek.  
Seminar für Orientalische Sprachen (Am Zeughaus 1.).  
GÖTTINGEN: Königlich Gesellschaft der Wissenschaften.  
HALLE: Bibliothek der Deutschen Morgenländischen Gesellschaft. (Friedrichstr. 50.)  
LEIPZIG: Königlich Sächsische Gesellschaft der Wissenschaften.  
MUNICH: Königlich Bairische Akademie der Wissenschaften.  
Königliche Hof- und Staatsbibliothek.  
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(22 Albemarle St., W.)  
Library of the India Office. (Whitehall, SW.)  
Society of Biblical Archaeology. (37 Great Russell  
St., Bloomsbury, W.C.)  
Philological Society. (Care of Dr. F. J. Furnivall,  
3 St. George's Square, Primrose Hill, NW.)  
ITALY, FLORENCE: Società Asiatica Italiana.  
ROME: Reale Accademia dei Lincei.  
NETHERLANDS, AMSTERDAM: Koninklijke Akademie van Wetenschappen.  
THE HAGUE: Koninklijk Instituut voor Taal-, Land-, en Vol-  
kenkunde van Nederlandsch Indië.  
LEYDEN: Curatorium of the University.  
RUSSIA, HELSINGFORS: Société Finno-Ougrienne.  
ST. PETERSBURG: Imperatorskaja Akademija Nauk.  
Archeologiji Institut.  
SWEDEN, UPSALA: Humanistiska Vetenskaps-Samfundet.

## III. ASIA.

CALCUTTA, GOV'T OF INDIA : Home Department.

CEYLON, COLOMBO : Ceylon Branch of the Royal Asiatic Society.

CHINA, PEKING : Peking Oriental Society.

SHANGHAI : China Branch of the Royal Asiatic Society.

TONKIN : l'école Française d'extrême Orient (Rue de Coton), Hanoi.

INDIA, BOMBAY : Bombay Branch of the Royal Asiatic Society.

CALCUTTA : The Asiatic Society of Bengal.

The Buddhist Text Society. (86 Jaun Bazar St.)

LAHORE : Library of the Oriental College.

JAPAN, TOKIO : The Asiatic Society of Japan.

JAVA, BATAVIA : Bataviaasch Genootschap van Kunsten en Wetenschappen.

KOREA : Branch of Royal Asiatic Society, Seoul, Korea.

## IV. AFRICA.

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## V. EDITORS OF THE FOLLOWING PERIODICALS.

The Indian Antiquary (care of the Education Society's Press, Bombay, India).

Wiener Zeitschrift für die Kunde des Morgenlandes (care of Alfred Hölder, Rothenthurm-str. 15. Vienna, Austria).

Zeitschrift für vergleichende Sprachforschung (care of Prof. E. Kuhn, 8 Hess Str., Munich, Bavaria).

Revue de l'Histoire des Religions (care of M. Jean Réville, chez M. E. Leroux, 28 rue Bonaparte, Paris, France).

Zeitschrift für die alttestamentliche Wissenschaft (care of Prof. Bernhard Stade, Giessen, Germany).

Beiträge zur Assyriologie und semitischen Sprachwissenschaft. (J. C. Hinrichs'sche Buchhandlung, Leipzig, Germany.)

Oriental Bibliography (care of Dr. Lucian Scherman, 8 Gisela Str., Munich, Bavaria).

The American Antiquarian and Oriental Journal, Good Hope, Illinois.

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CONSTITUTION AND BY-LAWS  
OF THE  
AMERICAN ORIENTAL SOCIETY.

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With Amendments of April 1897.

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CONSTITUTION.

ARTICLE I. This Society shall be called the AMERICAN ORIENTAL SOCIETY

ARTICLE II. The objects contemplated by this Society shall be :—

1. The cultivation of learning in the Asiatic, African, and Polynesian languages, as well as the encouragement of researches of any sort by which the knowledge of the East may be promoted.

2. The cultivation of a taste for oriental studies in this country.

3. The publication of memoirs, translations, vocabularies, and other communications, presented to the Society, which may be valuable with reference to the before-mentioned objects.

4. The collection of a library and cabinet.

ARTICLE III. The members of this Society shall be distinguished as corporate and honorary.

ARTICLE IV. All candidates for membership must be proposed by the Directors, at some stated meeting of the Society, and no person shall be elected a member of either class without receiving the votes of as many as three-fourths of all the members present at the meeting.

ARTICLE V. The government of the Society shall consist of a President, three Vice-Presidents, a Corresponding Secretary, a Recording Secretary, a Secretary of the Section for the Historical Study of Religions, a Treasurer, a Librarian, and seven Directors, who shall be annually elected by ballot, at the annual meeting.

ARTICLE VI. The President and Vice-Presidents shall perform the customary duties of such officers, and shall be *ex officio* members of the Board of Directors.

ARTICLE VII. The Secretaries, Treasurer, and Librarian shall be *ex officio* members of the Board of Directors, and shall perform their respective duties under the superintendence of said Board.

ARTICLE VIII. It shall be the duty of the Board of Directors to regulate the financial concerns of the Society, to superintend its publications, to carry into effect the resolutions and orders of the Society, and to exercise a general supervision over its affairs. Five Directors at any regular meeting shall be a quorum for doing business.

ARTICLE IX. An Annual meeting of the Society shall be held during Easter week, the days and place of the meeting to be determined by the Directors, said meeting to be held in Massachusetts at least once in three

years. One or more other meetings, at the discretion of the Directors, may also be held each year at such place and time as the Directors shall determine.

ARTICLE X. There shall be a special Section of the Society, devoted to the historical study of religions, to which section others than members of the American Oriental Society may be elected in the same manner as is prescribed in Article IV.

ARTICLE XI. This Constitution may be amended, on a recommendation of the Directors, by a vote of three-fourths of the members present at an annual meeting.

#### BY-LAWS.

I. The Corresponding Secretary shall conduct the correspondence of the Society, and it shall be his duty to keep, in a book provided for the purpose, a copy of his letters; and he shall notify the meetings in such manner as the President or the Board of Directors shall direct.

II. The Recording Secretary shall keep a record of the proceedings of the Society in a book provided for the purpose.

III. *a.* The Treasurer shall have charge of the funds of the Society; and his investments, deposits, and payments shall be made under the superintendence of the Board of Directors. At each annual meeting he shall report the state of the finances, with a brief summary of the receipts and payments of the previous year.

III. *b.* After December 31, 1896, the fiscal year of the Society shall correspond with the calendar year.

III. *c.* At each annual business meeting in Easter week, the President shall appoint an auditing committee of two men—preferably men residing in or near the town where the Treasurer lives—to examine the Treasurer's accounts and vouchers, and to inspect the evidences of the Society's property, and to see that the funds called for by his balances are in his hands. The Committee shall perform this duty as soon as possible after the New Year's day succeeding their appointment, and shall report their findings to the Society at the next annual business meeting thereafter. If these findings are satisfactory, the Treasurer shall receive his acquittance by a certificate to that effect, which shall be recorded in the Treasurer's book, and published in the Proceedings.

IV. The Librarian shall keep a catalogue of all books belonging to the Society, with the names of the donors, if they are presented, and shall at each annual meeting make a report of the accessions to the library during the previous year, and shall be farther guided in the discharge of his duties by such rules as the Directors shall prescribe.

V. All papers read before the Society, and all manuscripts deposited by authors for publication, or for other purposes, shall be at the disposal of the Board of Directors, unless notice to the contrary is given to the Editors at the time of presentation.

VI. Each corporate member shall pay into the treasury of the Society an annual assessment of five dollars; but a donation at any one time of seventy-five dollars shall exempt from obligation to make this payment.

VII. Corporate and Honorary members shall be entitled to a copy of all the publications of the Society issued during their membership, and shall

also have the privilege of taking a copy of those previously published, so far as the Society can supply them, at half the ordinary selling price.

VIII. If any corporate member shall for two years fail to pay his assessments, his name may, at the discretion of the Directors, be dropped from the list of members of the Society.

IX. Members of the Section for the Historical Study of Religions shall pay into the treasury of the Society an annual assessment of two dollars; and they shall be entitled to a copy of all printed papers which fall within the scope of the Section.

X. Six members shall form a quorum for doing business, and three to adjourn.

#### SUPPLEMENTARY BY-LAW.

##### I. FOR THE LIBRARY.

1. The Library shall be accessible for consultation to all members of the Society, at such times as the Library of Yale College, with which it is deposited, shall be open for a similar purpose; further, to such persons as shall receive the permission of the Librarian, or of the Librarian or Assistant Librarian of Yale College.

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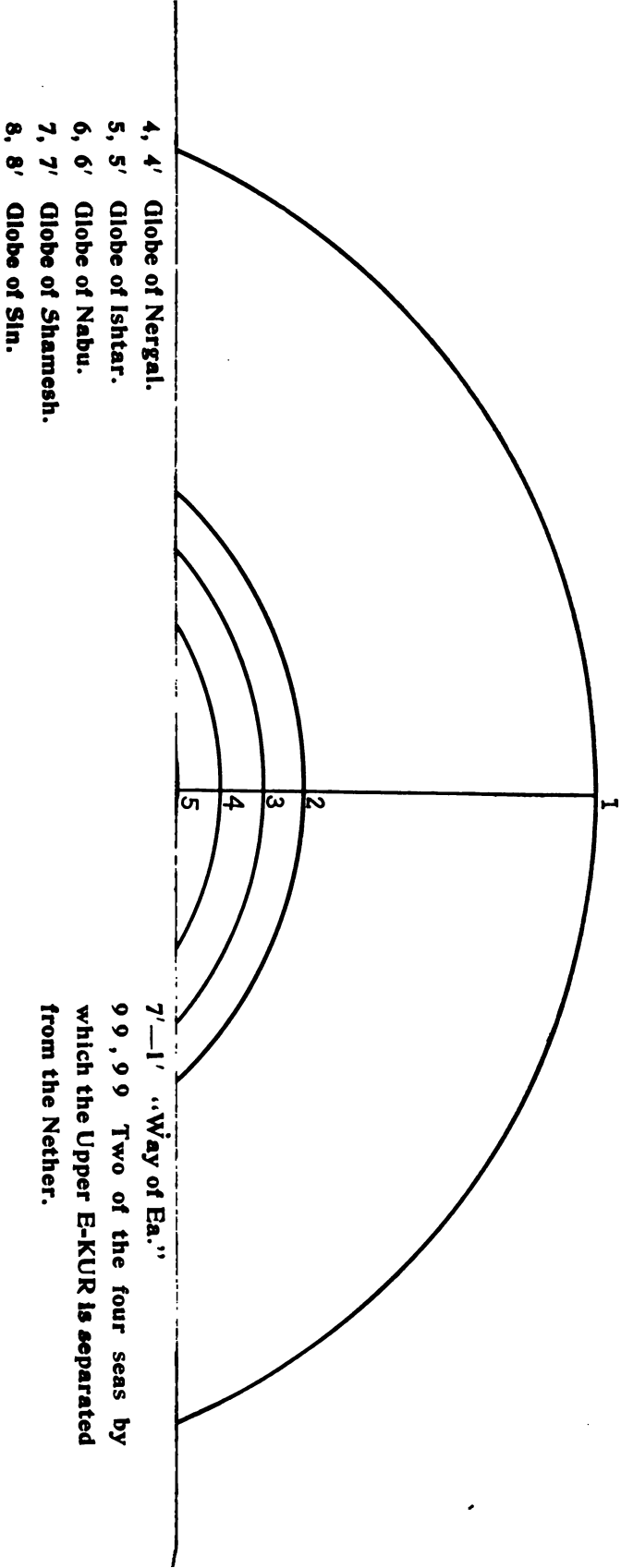
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KEY TO THE KOSMOS OF THE BABYLONIANS.

By WILLIAM F. WARREN.

See J. A. O. S. vol. xxli, p. 138.





















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